



D

disorder

Free
07/08
janember

Hot
Little
Rocket

Festival of Guitars

Top 100 of 2007

Dustin Bentall

Musir BC

GreenTalkA



SHONEN KNIFE
THE JULIET DAGGER
VERONA GROVE
 US TOUR 2007
 DECEMBER 13
 RICHARD'S ON RICHARDS
 TICKETS ALSO AT ZULU AND HIGHLIFE

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 WITH SPECIAL GUESTS
THE PACK A.D.
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February 20 & 21
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Regulars

Editor's Notes

Riff Raff

Byrce Dunn

Copyright!

Celluloid Exposed

Textually Reviewed

Calendar + Datebook

Hey DJ!

Real Live Action

Under Review

Zamo the Destroyer

CITR Charts

Strictly the Depest Hits of 2007

Program Guide

Features

Music BC

The Music BC Industry Association helps the Vancouver music scene get a head start.

Festival of Guns

Vancouver's rock and roll experience: Bringing bands and fans together since 2002.

Hot Little Rocket

The Calgary band talks about their career and the launch of their new album.

Dustin Bentall

Q&A on the road with the young country rocker, who spills about life and music.

GreenTaRA

Funk, Soul, R&B, World. This global baby is a mix of all sorts of good.

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Recently I was forced to attend a band night at a local community centre. It consisted of three below-average high school rock bands playing a set each in the dark of the multi-purpose room. To be honest, it was loud and rather painful. But as I walked round the room, I noticed that it was full of friends and family—the beginnings of a fan base—all rocking out to the music. There were also kids setting up the gear and running the sound—future roadies and sound techs, no doubt. There was even a merch table set up in the back, complete with CDs, T-shirts, pins and stickers—the makings of a genuine business model.

Community is where it all starts, and this is what Disorder and CITR do their best to advocate. While Vancouver's music community is still in its developing stages, it has much to offer its artists and their fans. It is a small scene with a big heart and plenty of talent to boot. One thing is for sure, with the 2009 Juno Awards and the 2010 Olympic Games on the horizon, the Vancouver music scene can use all the family, friends and fans it can muster to assist in its progress in extending throughout the community and beyond.

In 2008, Disorder plans to take part in this mandate by putting more of a focus on local, independent music. In last month's issue, we previewed our What the Folk column, and this month you can take a look through the peephole of the local music industry as we give you a sample of some of the fine Vancouver musicians that Disorder will continue to showcase throughout 2008. For example, see page 13 to read about GreenTaRA, who's been making her mark with her funky, soulful R&B. On page 12, we catch up via email with country kid Dustin Bentall, on the road in Ontario. Then, flip to page 7 to get a load of the Music BC Industry Association, the organization that is responsible for bringing the Junos this way, and which is striving to build British Columbia's music community. We also check in with the rock 'n' roll Festival of Guns in a photo essay on pages 8 and 9. Lastly, check out our Under Review section (p.20), which highlights five Vancouver artists who released albums during 2007 that we forgot to tell you about.

On our December/January cover, meet Hot Little Rocket, a Calgary alt-rock force that is about to take on the world. For regulars this month, we take a look back at 2007 with the top 100 chart from CITR, review a year in copyright history with Copyright!, and Riff Raff features Bryce Dunn's top five spins of the year.

Now that our new staff is settling in, we're excited here at Disorder to bring you a fresh face for the new year and a sense of community. So, whether it's at the Centre for the Performing Arts or your local community centre, we look forward to seeing you in 2008.

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RIF

by
BRYCE DUNN

More grooves to take a gander at this month for what will be our final column of the year, and as a special bonus, we'll recap our favourite releases of the past twelve months. Let's start by curing the winter blahs with some peppy power pop from **Steve E. Nix & the Cute Lepers**. Anyone who knows me knows I love the **Briefs**, that scrappy bunch of punks from Seattle. When news came recently that they decided to disband permanently, I was heartbroken to a fault, but was lifted from my sad sack state when I heard the first of (hopefully) many new recordings from Briefs guitarist Steve E. Nix. If his tuneful take on punk was identifiable before, The Cute Lepers take that one step further with the help of former Briefs bassist Steve E. Kicks, as they add a healthy dollop of sass from three—that's right, three—back-up singers! It's like the beauty of the **Shirelles** meeting the beast of the **Sex Pistols**, minus the attitude, because for these kids, it's all about fun. "Terminal Boredom" rides a California surf bass wave, with a dash of old-time piano that is anything but boring, and "Prove It" slows it down, but steps it up in a tribute of sorts to **Joe Jackson**. Organizing practices must be a headache for this seven-piece combo, but whatever they're doing, The Cute Lepers pull it off in spades. (1-2-3-4 Go! Records, www.1234gorecords.com).

The **Coconut Coolouts** certainly give our guys and gals in the Cute Lepers a run for their money, with a catchy-as-all-get-out garage-punk dance vibe and equal numbers in the ranks which include two stand-up drummers and a half-man/half-banana on bass! I'd pay good money to see both bands in a battle royal, but instead I paid good money for the recent pizza party platter they put out, and boy do I feel good about that decision. "The Spinaround" could very well be the next dance craze to rival that **Soulja Boy** track I keep seeing on the TV, especially since it's a lot easier to do and doesn't involve wearing anything baggy or blingy. "Swim" is exactly what you'll do in the pool of puke that you fell in after doing too much of the A-side smash. If you don't like this—tough bananas. (Heads Up Records, www.headsup-records.com).

Or should I say, **Tuff Bananas**? This crew from Milwaukee knows how to "Dance To Rock-N-Roll," and want us to get a piece of the action. Inspired by equal parts Chuck Berry, sixties bubblegum and too many nights hunkered down in their jam space in the dead of a Midwest winter, the five-piece create a glorious ruckus that rivals bands like the **Okmoniks** and the dearly departed **Brentwoods**. On the flip, we've got "Rollercoster" and "Niteime (Sha-La-La-La Ooh)," which ooze crunchy guitar, spunky keys and tons of energy. These are perfect party tunes that you'll be spinning for weeks (Three Dimensional Records, myspace.com/threedimensionalrecords).

Lastly, the aforementioned label just so happens to be owned by one Steve Borchardt, guitarist of **Boys Club**, out of Minneapolis, who just so happens to be a swell guy to boot, as I had the pleasure of meeting him and the rest of the band on a recent tour stop here in Rain City. He sent me that Tuff Bananas single and a Boys Club 7" that has, to paraphrase my good friend Dr. Frank of the **Mr. T Experience**, "TWO songs about a girl." The first, "Girls Of Today," shakes and vibrates like any good rock and roll song should, adding some sweet guitar backups to make the point clear. The second, "Are You Gonna Be My Baby," is a mid-tempo, power-pop, hand-clapping tour de force that evokes images of the boys in various situations, like being at the movies or the amusement park vying for the affections of the female in question, while she puts a stiletto to their shenanigans with every snap of the gum she chews and stomp of the stopper she sports. Steve confided that this group is only around for a laugh, but we'll see who has the last one if you don't track this wax down (Douchemaster Records, www.douchemasterrecords.com).

And now, in no particular order, some singles that got many spins on the stereo this year:

Jay Reatard "I Know A Place" b/w "Don't Let Him Come Back" (Gener)

Fe Fi Fo Fums "In The Summertime" EP (Boom Boom Of Renton)

Bayonettes "We're Doomed" EP (Deranged)

Muck & The Mires "I'm Down With That" b/w "All I Really Wanna Do Is Cry" and "One Of These Days" (Dirty Water)

Bad Amps "Two Face" EP (Black Market/It's Alive)

BOYS CLUB



Girls of Today



o BONGO BEAT

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C.R. AVERY

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ON TOUR WITH GOB

DEC 19. WHISTLER, Garfinkels

DEC 20. VANCOUVER, The Plaza

"... a little bit Elvis Costello, a little bit Matthew Sweet

and maybe a bit Brendan Benson..." - LA Times

ARI SHINE

a force of one



A one man guitar pop crusade from Los Angeles, Ari Shine is the 2007 winner of The John Lennon Songwriting Contest. CD produced by Earle Mankey (Sparks).

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COPYRIGHT FIGHT

by Greg McMullen

Year in Review

Taking stock of the year's copyright craziness

February

The people who are most-gung-ho about ending DRM and having cultural products easily traded are often accused of being loony leftist idealists, completely out of touch with the realities of business. These loonies were joined by *The Economist* in February. They featured an article calling for an end to DRM-crippled music stores, suggesting that the digital locks should be thrown open in the name of interoperability and consumer choice. Coming from *The Economist*, you can be sure the article was not a free love argument for sharing and caring. It was about providing value and staying competitive. Free peer-to-peer downloading gives people high quality music with no restrictions on what they can do with it. Why would people pay for files that are locked down?

April

Canada was added to a "priority watch list" of copyright violators, and pressure built from Hollywood groups and U.S. lobbyists for the Canadian government to do something about Canadian film piracy. Hollywood claimed that 50% of pirated films originate in Canada, but critics showed that those numbers are grossly inflated. This was the beginning of a U.S. campaign to change Canadian law, a plan that would come to fruition in June with a Criminal Code amendment.

May

In a move that shook Canadian cinema to its very foundation, Warner Bros. announced that Canadian cities would no longer be allowed advance screenings of its top films for fear of Canadian movie piracy. Fans of underwear pervert Spiderman were outraged when they were forced to wait an extra forty-eight hours to see the third installment of his adventures, a film that critics heralded as a "sprawling mess." Despite Warner's posturing, the movie still appeared on the internet days before its official theatrical release.

June

Three months into Hollywood's campaign for tighter copyright laws, Canada's Conservative government rushed through a made-in-Hollywood legislative amendment to the Criminal Code. Bill C-59 made capturing video of a film playing in a theatre a criminal offense, creating heavy fines and potential jail time for the offense. Police set off to capture the notorious copyright violators who have been terrorizing our cities.

Never one to tow the recording industry line, Prince struck a deal with a U.K. newspaper to distribute his new album free of charge with each copy of the paper. He also announced that the disc would accompany each ticket sold for his London shows. Recording industry officials were outraged, threatening to make him the Artist Formerly Available in Record Stores.

Good Copy Bad Copy aired on Danish television. Directed by Andreas Johnsen, Ralf Christensen and Henrik Molte, the documentary film looks at the current state of copyright law, piracy, and the move toward free culture. Clearly practicing what they preach, the makers of the film have made it freely available for download, but suggest a Paypal donation if you enjoy their work: <http://www.goodcopybadcopy.net/download>.

September

Radiohead made an album. They announced this as soon as it was finished, and put up a website offering the songs on a tip jar model—you pay what you think it's worth. Estimates suggested that the band made between six and ten million dollars from the sale of the MP3 album. However, the band's publicist said the online sale was merely a ploy to fuel interest in the physical album, which will be sold in January and include songs not offered in the download packages. The people who paid \$15 for a bunch of low quality MP3 files are not impressed.

October

Jammie Thomas was convicted of "making available" 26 music files through the KaZaA file sharing service. She was ordered to pay \$220,000, a hefty sum, but far below the maximum fine. She is currently appealing the judge's instructions to the jury, which said that it did not have to be shown that she actually uploaded the files, only that she made them available.

OiNKed, home to both thousands of copyright violations and the greatest, most extensive music library ever assembled, was shut down by British police after a two-year investigation. Rather than work out a deal with its founder to turn the successful, not-for-profit site into a subscription-based music service, record industry officials had him locked up and threatened individual users with criminal sanctions. Almost immediately, several new sites launched to take OiNK's place.

November

The June Criminal Code amendment prohibiting videotaping films in theatres saw its first application. A Montreal man, fully equipped with camcorder and internet access, has been charged under the section. He now faces up to two years in prison.

An Industry Canada study showed that people who use peer-to-peer downloading services are also much more likely to buy music. Overall, the study could show no connection between music downloading and decreased music sales.

The RCMP made waves when their intellectual property enforcement chief said that they will not be investigating people making private copies of music and movies. They will be focusing their attention on intellectual property crimes that actually hurt Canadians, mostly involving shoddy electronics and unsafe pharmaceutical knock-offs.

U.S. legislators worked to push through an education bill that would tie public university funding and student aid to a school's willingness to work with the Recording Industry Association of America (RIAA) and the Motion Picture Association of America (MPAA) in preventing copyright violations. Schools that don't force their students into an industry-approved subscription service could see their federal funding completely cut off. *The College Opportunity and Affordability Act* could, ironically, make it harder for students with the fewest opportunities to afford their college education.

December

Could we see the promised Canadian copyright legislation tabled before the end of the year? Only time will tell...

Overall, the year has been a strange one for copyright. While the music and movie industries won some legal victories, most notably the jury trial of Jammie Thomas and revised criminal provisions in Canada, music and movie fans had some substantial wins as well. A heap of DRM-free music stores opened online, veteran acts like Prince and Radiohead played with new distribution models, and independent producers in both film and music heralded peer-to-peer distribution as something that levels the playing field. The troubles with DRM are becoming more and more mainstream as the average user experiences the frustration of being locked out of music and movies they've paid for.

It's important to remember that in the music industry, there are two parts: the music and the industry. The same is true for film. Despite the upheaval on the industry end, or perhaps because of it, 2007 produced a lot of great art. While 2008 is already shaping up to be just as chaotic as this year, let's hope this trend continues. **D**

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CELLULOID EXPOSED



by
Robert Waldman

Across the Universe

Getting by with a little help from my friends may well be an appropriate introduction to *Across the Universe*, a dazzling display of creativity from Columbia Pictures. Chalk full of classic Beatles songs, this 130-minute tribute plays on the chaos that surrounded the turbulent 60s.

In the movie, upstart director Julie Taymor (*Frida*) demonstrates a knack for bringing original stories to the screen. Scores of penetrating issues surface in this visually stunning experience that's anchored by tunes made famous by the Fab Four. Their legendary music is juxtaposed with the turmoil confronting two young adults from decidedly different starting points in life.

Born with a silver spoon is Lucy, treated to the good life in swank suburbia, U.S.A. Thousands of miles away resides Jude, a distinctly working class bloke who hails from a disruptive family. The pair connects at Princeton, the renowned Ivy League school, brought together by Lucy's wild and wacky brother, Max, and so begins a rather unorthodox relationship.

During this era, things were heating up on the political and social scene. Efforts to resist the Vietnam War were in vogue in some quarters, while the racial divide was also in full bloom. Taymor cleverly weaves these social concerns into the story of a tumultuous, uneven love affair between two lost souls from different backgrounds. Whether they can ever overcome their upbringings and come together is one of the many questions posed in this thought-provoking tale, packed with superbly understated performances by this group of relatively fresh new actors.

Perhaps the most recognized performer here is Evan Rachel Wood (*Down in the Valley*), who continues to grow as an actress, now playing a girl with a conscience. Scenes shot in what looks like the Soho district of New York are lively. Energy abounds everywhere in this flick, whether watching rebellious youth or feeling the infectious beat of some up and coming performers awaiting their big break. Both Jim Sturgess and Joe Anderson (*Becoming Jane*) give off riveting performances as the Brit and the brash Yank, proving once again that opposites can attract. Add on some gutsy artistic chemistry between Diana Fuchs and Martin Luther and you have all the elements needed for a fully original motion picture experience.

Beatles fans will be in awe as to how the filmmakers here have managed to use some of the band's lyrics in a story of two star-crossed lovers searching for peace. Hats off to Julie Taymor, who continues to deliver innovative experiences on the big screen, unafraid to cast relatively unknown actors who pack quite the punch in this far-flung journey that tests our sense of history, justice and pride. **D**

Textually Reviewed

Trout Mask Replica (33 1/3 Series)

Kevin Courrier
[Continuum Press]

Music geeks, bonafides and wannabes alike: Empty a back pocket for one of the 33 1/3 series. Published steadily since 2003, every slim, Benetton-colours volume in this series of 50+ books details some milestone album in pop music. So far the list ranges between *Meat is Murder* and *Sign O' the Times*, *Live at the Apollo* and *Led Zeppelin IV*. Even the VPL is buying in, though you have to brave Teen Non-Fiction to get a copy of *Ramones*.

Trout Mask Replica, one of the latest, is Kevin Courrier's essay on a four-sided, atonal monster that is dogma to everyone in the cult of Captain Beefheart and his Magic Band. Dedicated to Mike, an Oshawa speed dealer who gave Courrier his first copy because it made him too "nervous," the book attests that Beefheart songs like "Neon Meate Dream of a Octafish" are something more durable than trippy one-offs for the weird beards of 1969.

33 1/3 writers pick their albums with the same pet intensity found in mix-tape circles. A film critic by trade, Courrier took up *Trout Mask Replica* when a CBC executive sacked him for lacking commercial appeal.

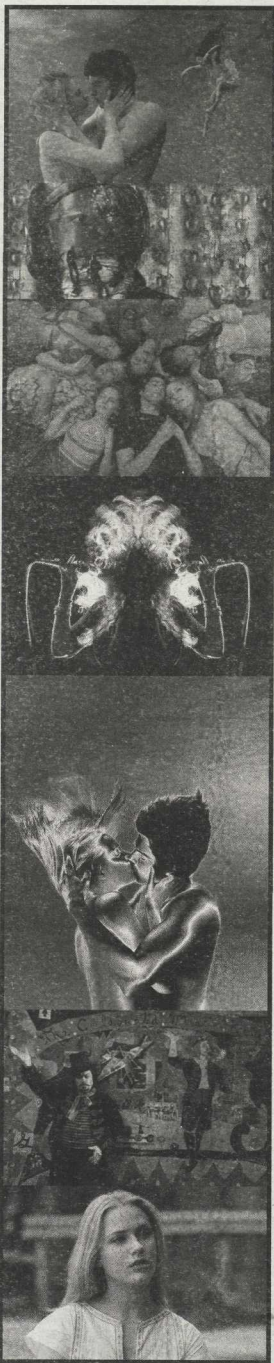
The affinity is clear. Beefheart, who couldn't find middle C, composed *Trout Mask Replica* by whistling, tapping, grunting out riffs and "u-chunk-u-chunk" rhythms to drummer John French, who then transcribed it all into repeatable music. What results are Dada-ish, American primitivist lyrics sung or screamed over an alien hybrid of free jazz and Delta blues, all played in simultaneous 3/4 and 4/4 time. It took BBC Radio's John Peel, a dedicated fan of "unpredictable portage," to hoist the album to the 50 spot on the UK charts.

Like most writers in the series, Courrier is outside the music journalist hard core, so a lot of *Trout Mask Replica* reads like a hyper-extended liner note. Wielding meticulous research and 38 years of hindsight, Courrier traces every lifted Howlin' Wolf lick and provides short histories of Pollock's abstract expressionism and Coltrane's improvised jazz, widening his appreciation of *Trout Mask Replica* beyond the narrower, rumour-prone vision of the conventional rock press.

The obvious charm of *Trout Mask Replica* and the entire series is to curl up by the stereo with a meticulous, bibliographed, track-by-track breakdown, and play-pause-reread. What sets these books apart, however, is the superb tact of the 33 1/3 writers. Courrier deftly wades through the hyped falling-out between Frank Zappa, the knob-twiddling producer, and Beefheart, the hermit-genius, giving a fair picture of their collaboration ever since they happened on an old Webcor reel-to-reel in school days.

Courrier also pierces the romance that Beefheart wrote the album alone, in eight straight days, by hammering out the parts on piano. He credits Gary Marker for inventing the album's musical structure, and producer Alex Snouffer for keeping the Magic Band together through months of 12 and 14-hour rehearsals, clothes buried outside in case of escape. The truth is way more compelling. Even as Courrier lays bare the full, too-human story behind *Trout Mask Replica*, Beefheart ascends as the frustrated, wholly original avatar of blues legend Blind Willie Jefferson. Blind Willie? Keep the stereo humming. **D**

Andy Hudson



musicbc

paving
the way
for
bc
musicians

by
andrea
warner

Are you more Nelly, Nickelback or New Pornographers? Whatever your musical preference, Music BC Industry Association will help you chart the course from garage band to *Grey's Anatomy* soundtrack staple.

Helmed by artists and professionals in the industry, Music BC strives to help artists in British Columbia have sustainable careers through funding, education, mentorship, networking and business opportunities.

Executive director Bob D'Eith knows both sides. He was the keyboardist in the now defunct Rhymes with Orange, and continues to play with his current project, Mythos, which signed to Virgin Records and has five records to its credit thus far. He's also a music lawyer, helping contribute to one of the major mandates of Music BC.

"There's a big disconnect between the study of music and the business of music," D'Eith says. "These kids come out of school as incredible musicians, but have no idea how to make money at it. We're trying to work with educators so the gap is filled before they leave school."

It's a complex balance between art and business, particularly right now when the music industry is wading through uncharted waters in the wake of new technologies. This is not exactly news, but it remains the catalyst for a changing industry. According to Chris Brandt, former vice-president and newly promoted president of the Music BC board of directors, making money as an artist is no longer possible by conventional means. And he should know: Brandt worked for Universal Music in sales and marketing for 10 years, and has owned his own label, Cazart! Records, since 2004.

"An ongoing problem is downloading. Anyone who says it isn't an idiot," Brandt says. "Downloading kicked the crap out of the music industry—not to say the industry wasn't at fault. They did a lot of really dumb things, were susceptible to it and greedy. But they did get the legs taken out from under them. Now it's trying to find new ways for an artist to make money."

This is where Music BC can help. With a diverse board of directors, who hail from all sides the music industry, the organization can commiserate with the state of affairs of their 3,000-plus members—mostly artists from around the province—and alternatives are first and foremost on everyone's mind.

"There's no money in records anymore," explains Brandt. "You have to tour, sell merchandise, and get your music into TV and film."

As part of Music BC's Career Development Series (a succession of educational workshops offered free to paid

members), a music supervisor was flown up L.A. to talk about the placement of music on soundtrack-heavy TV shows like *Scrubs* and *Grey's Anatomy*. These kinds of lectures are beneficial for everyone involved, particularly up-and-coming bands and artists with no other way of getting their music in front of 20 million people in one shot.

"You can't just put out a song and then have a video for MuchMusic, because MuchMusic doesn't just play videos, and radio doesn't play new music," D'Eith explains, chuckling a little. "I'm not saying they don't at all, but it's different now. As an artist, you have to connect."

The hardest part of touring and live shows, especially for young bands, can be in finding a meaningful relationship with the audience. As a further part of the career development program, Music BC is hoping to finalize arrangements with Tom Jackson, a famed producer of live shows from Nashville, to impart his wisdom about developing the rapport between artist and fan.

In addition to education and career development, Music BC funds a variety of initiatives to help musicians transition from fledgling to key player. They act as administrators for FACTOR (Foundation to Assist Canadian Talent on Records), the \$15-million federal grant program. They also offer a travel assistance fund, and a music appreciation program with a songwriting contest that is currently accepting submissions. Their newly developed charity wing, called the Music BC Charitable Foundation, provides scholarships for post-secondary and private music schools. The foundation recently raised \$28,000 for instruments for Lord Roberts Elementary School, a program they plan to develop throughout the province. And they have big hopes for the future.

"We would love to create a funding program where we could fund indie labels," says Brandt. "Give them grants to hire publicists, do radio tracking, help them with production costs here and there."

In addition, 2009 will be a major triumph for the organization after having successfully negotiated the Juno Awards return to Vancouver. "This is a great opportunity to bring the focus back to Vancouver and put a bit of a spotlight on our local industry," predicts Brandt.

With so much to offer the province's music community already and a mandate to continue in its development, Music BC will be the organization to lead the way for artists in British Columbia as a new day dawns on the music industry. **D**

Membership Benefits Include:

- * Career Development Seminar Series
- * Free copy of the Music BC Industry Directory
- * Exclusive access to the Music BC Resource Library
- * Weekly E-newsletter
- * Free admission to the "Schmusic BC" industry networking events & parties
- * Members only discounts on industry-related products and services
- * Application eligibility to grants and other funding programs
- * Access to medical and dental benefits
- * Live showcase and CD compilation exposé opportunities

For information of what Music BC has to offer, or if you would like to become a member, visit www.musicbc.org.

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Friday Dec. 14th Saturday Dec. 15th
Young and Sexy Carolyn Mark
The Buttless Chaps Ramblin' Ambassadors
Immaculate Machine The Awkward Stage
Bella The Choir Practice
The Pack A.D. Vancougar

DJ Bryce Dunn
for both nights spinning tunes
in the back lounge

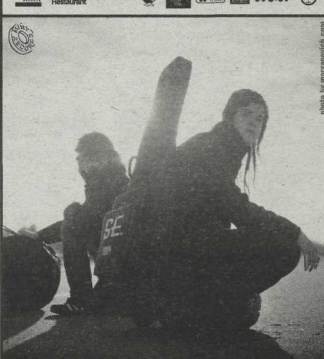
with special special guests
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Kalliaris opening on Friday!
Hot Panda opening on Saturday!

Get there early!
The first 75
paid entrants
each night
will receive
a present!
Plus, there are no
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doors 8pm
music 9:30pm

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Canada

Festival of Guns

Photos by Pyra Draculea
& Peter Holmes

From November 15-17, dozens of bands and hundreds of music fans gathered from high and low to honour one of the art form's most celebrated genres: rock 'n' roll. The Festival of Guns showcased rockers from Vancouver and beyond in venues like the Railway Club, the Media Club, the Plaza, the Red Room and more. *Discorder* was there to capture the festival in its sixth year of rocking the rainy city.

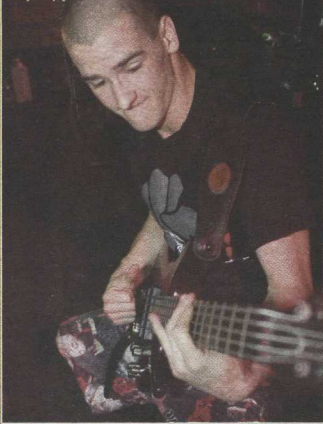
Broken Condom Babies



AlphaBaby



Ninja Spy



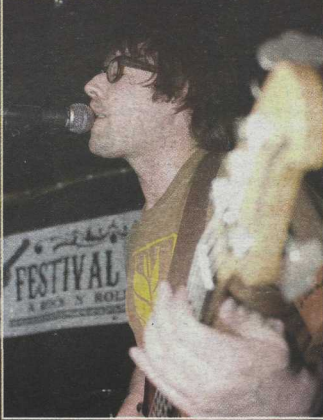
AlphaBaby



Fake Shark Real Zombie!



Hot Little Rocket



Mikey Manville & The Manvils



Members of Fake Shark Real Zombie!

Hot Little Rocket



Parlour Steps



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WEEKLY EVENTS



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Thursday, December 6

**JOE SHITHEAD
KEITHLEY & HIS
BAND OF REBELS**
AGING YOUTH GANG
MARC EMERY (of Campbell
Caldwell)

TICKETS AT NOIZ 2 GO, SCRATCH, ELUL
CLUBZONE.COM, & AT THE DOOR



Thursday, December 13

A BENEFIT FOR THE FOOD BANK
DELIVERIN' THE GOODS

PEPPER SPRAYED BY HOOKERS
ALL STAR BAND
SCATTERHEART
SMEARS
MONGOOSE
KATIE ROX

TICKETS \$10 AT THE DOOR OR A
DONATION OF 2 LBS OF FOOD



Thursday, December 27

TRIBUTE: TOOL & BLACK SABBATH
LOOT
SACK BLABBATH

TICKETS: ONLINE CLUBZONE.COM,
AND AT THE DOOR



Thursday, January 3

**WHITFIELD
THE SESSIONS
ELIAS**

TICKETS AT THE DOOR - ONLY \$9.99

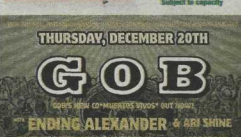
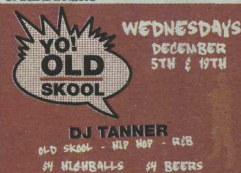


Thursday, January 10

**THE VINCENT
BLACK SHADOW
FALL FROM GRACE**

TICKETS: ELUL, SCRATCH,
& ONLINE AT CLUBZONE.COM

SPECIAL EVENTS



UPCOMING CONCERTS & EVENTS

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Overpacked club—check.

Great quantities of alcohol—check.

Headbangers—check.

Merch table—check.

Extreme late hour—check.

Good rock music—definite check.

It's 1:30 a.m. at Vancouver's Railway Club, and Calgary band Hot Little Rocket are owning the stage. The fans extend from the group's very fingertips all the way down the stairs and out onto Dunsmuir Street. Even Hot Little Rocket's own manager is rocking out, arms in the air and long hair flailing. "You have to establish a relationship fast with a room full of people, get their attention. Then you have to gain their trust. If you have that, then you can have your way with them," explains lead singer Andrew Wedderburn, who is clearly having his way with tonight's obviously appreciative crowd.

The members of Hot Little Rocket, who are Wedderburn, guitarist Aaron Smelski, drummer Joel Nye and bassist Matt Swann, are not newbies to the rock scene by any means. Formed in 1998, Hot Little Rocket released their debut EP, *Laika*, the following year. After their first full-length, *Danish Documentary*, came out in 2001, they were invited to help launch MTV Canada. Since then, the band and their pungent alt-rock have run amok throughout the country (not to mention a two-and-a-half-week stint in China), gaining new fans at every turn. They've played alongside Modest Mouse, the Weakerthans and Hot Hot Heat, performed to tens of thousands of festivalgoers and even rocked the Canadian Consulate. Needless to say, these boys know how it's done.

Their fifth release, *How to Lose Everything*, hit the streets this June and received critical acclaim throughout the country. The album was even described as containing "near flawless songwriting" (FFWD Weekly), which is a compliment to the entire band, as every member of Hot Little Rocket is involved in the writing process. "It's a long, drawn-out, painful process, but it works. We make sure everyone is happy, and it really shows on stage, because everyone owns it, everyone is excited about it and everyone feels a part of it," Smelski says. This is evident in "Like Killers," the first single off *How to Lose Everything*, which is fast-paced and catchy, causing uncontrollable head-bopping and feverish foot-tapping. The instruments are tight, the vocals, robust and the lyrics, compelling.

This applause from the media and the industry is no surprise, as Hot Little Rocket have been honing their skills for nearly 10 years. "Our sound is a lot sturdier now. We're all able to actually do what we have in mind and we know what our capabilities are," says Wedderburn. Adds Smelski: "If you listen to some of our early stuff, you can pinpoint what I liked, what Andrew liked and what Joel liked. And when three different styles come together like that, some things are going to clash. There is more of a gelling now, a little bit more respect and understanding of what each other likes."

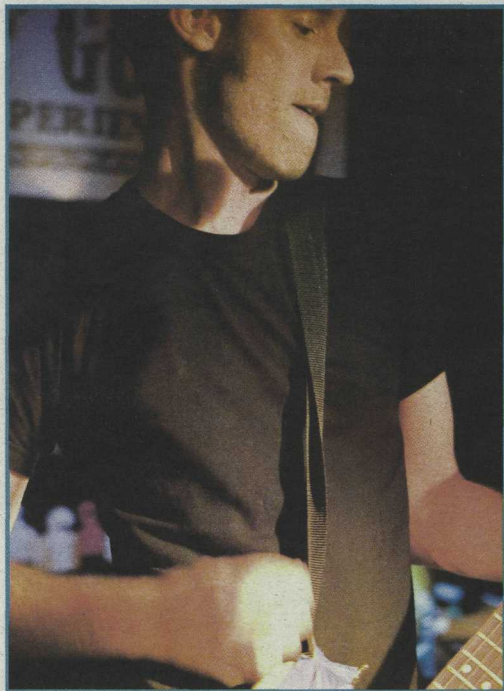
Having brought the band to a state of confidence and polish, they knew that it was time to work with a producer that would be able to capture this, and bring their ideas and onstage sound to life on a recording. At the beginning of 2006, Hot Little Rocket turned to famed producer, Steve Albini, and temporarily moved their operation down south to record at his Chicago studio, Electric Audio. Albini, who has worked with big names like Nirvana, the Pixies and Mogwai, is known for his "live-off-the-floor" recording technique and was therefore perfect for what the band had in mind. "Andrew and I are both really big Steve Albini fans. Our dream producer was always him, and I really admired the recordings he'd done. It was like watching a master at his craft," says Nye.

Albini, who apparently works in a red electrician's jumpsuit, connected well with Hot Little Rocket and the two sides saw eye to eye on many aspects of the making of *How to Lose Everything*, especially the concept of recording the album on analog equipment, another of the producer's specialties. "In my head, analog recording sounds better. It's warmer; it has a nice fuzz to it. It sounds real," says Smelski.

After taking the album across Canada this year, Hot Little Rocket plans on taking a break over the winter to write some more music. Having hooked up with the Vancouver company, File Under: Music, the band is excited to continue working with manager Shannon Martin, and bust onto the international scene in 2008. With Martin at the wheel, Hot Little Rocket is hoping to breach new markets and bring their music to the next level. "Shannon does what we don't do well. We're a good band, but we're terrible businessmen," jokes Smelski.

With the possibility of bringing their music to Europe, Australia and the States in the upcoming year, the members of Hot Little Rocket are looking forward to the next step in their career. "Every time I think I could probably quit, there'll be another song that I wanna get done. It's not like I could just walk away and do this on my own. It has to be this band and these guys and this music. Every year there's more to do and the stakes are higher and that makes it more exciting." **D**





HOT LITTLE



mixtape

1. Diana Ross & the Supremes - "I Got Hurt Trying to Be the Only Girl in Your Life"
2. The Remains - "Don't Look Back"
3. The Gun Club - "She's Like Heroin to Me"
4. The Pixies - "Where is My Mind?"
5. Sonic Youth - "Titanium Expose"
6. Hot Snakes - "Light up the Stars"
7. The Clash - "White Man in Hammersmith Palais"
8. New Order - "Ceremony"
9. My Bloody Valentine - "You Made Me Realize"
10. Sugar - "Helpless"



The party that everyone is talking about!

SIN CITY

Saturday December 8

Sin is now a three room party!
 * room 1 - electro / rock / 80's / industrial / alternative mashup
 * room 2 - down n' dirty electronica
 ... plus of course the dungeon to indulge your exhibitionistic or voyeuristic side!
 9pm - 3am at Club 23 West - don't be late!



Saturday December 22

Fetish XXX-Mas!



All naughty girls and boys go to the sauciest Christmas party in Vancouver, where Satan Claws, mistletoe, pervy parties & stolen kisses abound! Costumes with Xmas colour or themes highly encouraged!

Club 23 West

\$9 with pass • \$12 without
 23 West Cordova • 9pm - 3am

Monday December 31

Fetish NEW YEAR'S

Club 23 West

Kiss 2007 goodbye at the wildest party in the city! This event will sell out so get tickets early!
 Tickets available at:

All Sin City parties
 Sanctuary Fridays at the Lotus
 New World Designs • Zulu
 Little Sister's • Scrape
 and online at
 ClubVibes.com



Don't miss the first Sin City parties of 2008 at Club 23 West!

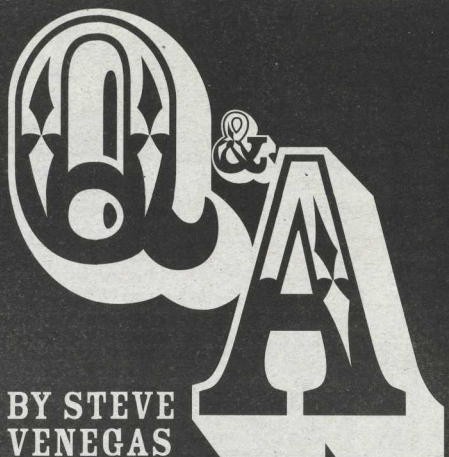
Saturday January 12
 Saturday January 26

All parties hosted by
 Mr. Dark & those dirty DJs
 Pandemonium, R-Lex,
 Betti Forde, Mr. Innis,
 Craig Wanless & Pyxis

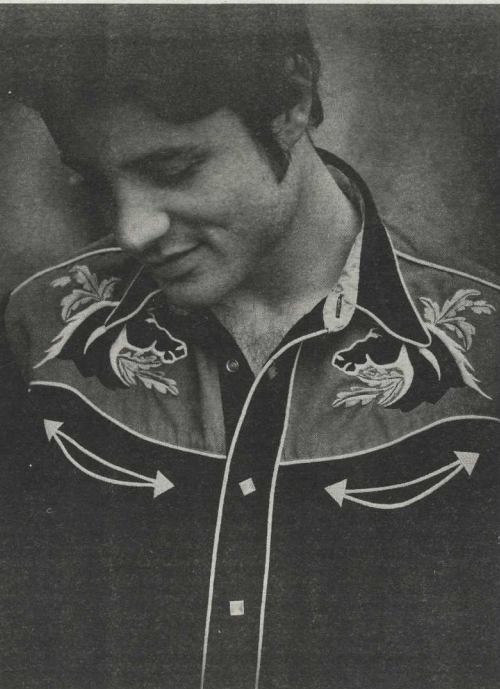
STRICT FETISH DRESS CODE!

Models: Elynn12, Little Miss Rich, Wilbur, Pyxis & Leahorrette
 Photos: Belle Photo & Altruus / Gothic BC

DUSTIN BENTALL



BY STEVE VENEGAS



Dustin Bentall, the son of Canadian rock icon Barney Bentall, has been proving his chops and making a name for himself in the Canadian music scene. Hailing from North Vancouver, Dustin has been bringing his unique brand of country rock to fans across Canada for years. On Dec. 8, Dustin and his crew will be treating Vancouver to their twangy tunes at the Railway Club. *Discorder* caught up with Dustin on the road in Kitchener, Ont., to get his thoughts on music, touring and living in the shadow of a famous father.

Discorder: You're from North Vancouver, not exactly the Wild West. What drew you to country music?

Dustin Bentall: Country-rock singer Gram Parsons got me into country music. I also spend a lot of time in the country. I've got some friends that steer wrestle in the rodeo circuit and I've toured around with them a little.

D: When did you start playing music?

DB: I started playing when I was about 13 years old. My dad, my brother and I sailed a little sailboat from Gibsons to Nanaimo one day that summer and my dad taught me to play "Knockin' on Heaven's Door" and "Mary Jane's Last Dance." We're gonna be playing "Mary Jane" tonight at the gig in Kitchener.

D: How did you meet your band?

DB: I saw Adam Dobres (guitar) playing with the Seams at Cafe Deux Soleils about two years ago and begged him to play with me. Since then, the whole Seams/Ridley Bent camp welcomed me with open arms and we all play together—not to mention live together in East Van.

D: Was it hard to get your start?

DB: It's easy to start. You just need the balls to get on

stage and play in front of people. I'm not gonna lie, my name has made the journey a little easier thus far. But at the end of the day, it's the music we play that people like, not the name playing it. That aside, it's bloody hard to make a name in the Canadian music scene, [but] I don't look at it that way. I'm on the ride of my life, meeting the greatest individuals in this country and playing on stages across the country. I'm not jaded yet.

D: In your career so far, how have you found the audience reaction towards your music?

DB: It's been fantastic so far. The music we play is the music we love. It's real and not contrived. People pick up on that, and therefore, the reaction has been really positive from an audience of all ages.

D: What musical influence do you take from your father? Do you feel more or less pressure because of your last name?

DB: I think he's a rock 'n' roll legend. The pressure? Yes and no. Sometimes it makes things easier and sometimes it makes things harder. I've always felt like I have had to prove my own worth—only to myself though.

D: Who are your greatest musical influences and why?

DB: There are a lot of them. I'd have to say the Band tops the list. *The Last Waltz*, what more can I say. You've seen it!

D: How is life on the road treating you? Do you get a lot of inspiration from touring?

DB: I do get a lot of inspiration from touring. Most of all it's the people I meet. I have become acquainted with some of the best songwriters in the world, let alone Canada. I've been staying in Toronto with Corin Raymond who just brought Jonathan Byrd up from North Carolina. These guys are as heavy as they come.

We cover one of Corin's songs, "Three Thousand Miles," which is a story about Port Alberni. He's never been there but he nailed it. He loves that I play it because, after I told him about that town, he feels like the song belongs on the West Coast. I agree—it's a beauty.

D: What is your favorite place in Canada to play?

DB: Winnipeg, hands down. The Times Changed High and Lonesome Club is the best bar in Canada. It's the kind of bar that a guy like me walks into and says, "Finally, someone did it right." Basically it's everything I ever wanted in a bar. Yeah, it's hard to leave the Times before sunrise.

D: What are you plans for the upcoming year?

DB: I'm gonna record a new record in January, which I'm really excited about, and then probably spend the rest of the year on the road. I really want to go south, as well as overseas.

D: What should fans expect for the Vancouver show in December?

DB: They can expect something they have never seen before. I put a new band together for this tour and our first show was in Calgary. The show at the Railway will be the 19th show after Calgary, so Vancouver hasn't seen this band yet and they haven't seen us fresh off four weeks on the road. Things really tighten up on the road. Del Cowill on bass and Evan Middleton on drums are the new additions to the band. It's a little more Crazy Horse.

Dustin Bentall and band will be playing at the Railway Club on Dec. 8.

For more information visit www.myspace.com/dustinbentall or www.dustinbentall.com. **D**

GREENTARA



LOCAL ARTIST GLOBAL TALENT

BY
DANIEL FUMANO



GreentARA is the stage name of Tara Nicole Donald, a 34-year-old singer/songwriter who is also a UBC grad. She was born and raised in Vancouver, lives in Vancouver, and yet she doesn't sound like a lot of other artists from Vancouver. Instead, her cool, sophisticated songs have repeatedly garnered favourable comparisons to fellow soul songstress Jill Scott. GreentARA's thoughtful, personal songwriting and powerful, soulful voice may also bring to mind artists such as Corinne Bailey Rae or India.Arie, but GreentARA is definitely a unique talent—especially in her own rainy city. More renowned for bands like DOA, Nickelback or the New Pornographers (and everything in between), according to Tara, Vancouver seems to be “a rock town.”

Across the country, however, GreentARA was not only recently featured in the *Toronto Star*, but also nominated for a Toronto Indie Music Award for Best Out-Of-Province Artist. “[Toronto’s] urban music community has the infrastructure for that type of music, and there’s quite a supportive scene. Rap and hip hop and R&B have been dominating pop music for a really long time,” GreentARA says. “Maybe Vancouver just needs to catch up,” she adds with a laugh.

Her sophomore effort, released in October, is aptly titled *Global Baby*, a title that refers to the album as “a collection of songs written during my travels, past and present, across the globe.” Backstage before her concert at the Media Club, she talks about her travels throughout the States, Europe, Australia and New Zealand, and says, “I started referring to myself as a ‘global baby’ because everywhere I went it was like my home. And I just think I’m a nomadic person, and that’s just part of who I am.”

As with her debut CD, *Music for a Mixed Nation*, this album was inspired and affected by our multicultural city and country. “Being in Vancouver, seeing all the different ethnicities of all the different people and all the cultural mixing that goes on in our city affected the album’s writ-

ing, as well as my own personal experience with my own family and myself because I’m a mixed-race person.” GreentARA, who is of Trinidadian, Cherokee and European descent, has several brothers and sisters who are “all different blends.”

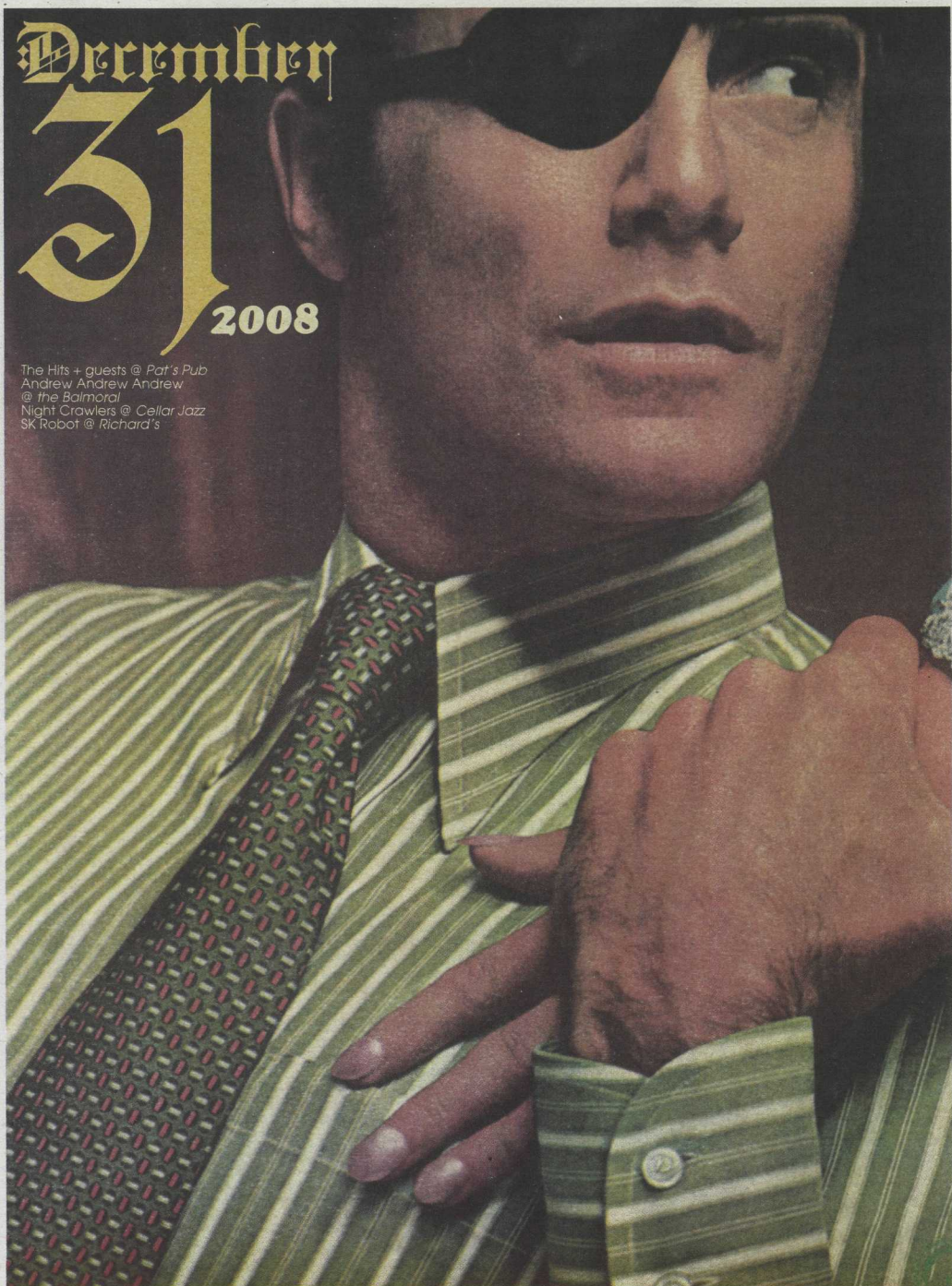
There is also a lot of blending in GreentARA’s music, which combines elements of soul, funk, reggae, jazz and hip hop. *Global Baby* features a handful of guest musicians and vocalists, including an impressive trio of Canadian female rappers, including Nididi Cascade and Kia Kadiri of Vancouver, and Belladonna from Toronto. There are fantastically funky horns on several tracks (especially on the infectious catchy opener “Get Up”), keys and synths (such as the organ that drives “Life Can Be Sweeter”), strings (on “Communication Altar”), and some turntable work.

Although the album definitely benefits from all of these big, lush arrangements, GreentARA’s live show has a simpler, more stripped-down approach, as she showed on Nov. 9 at the Media Club. Playing to a packed house, she was backed only by her bassist and drummer, as well as her own skillful guitar work. At times, the musicians were joined-on stage by Nididi Cascade, who provided backing vocals and rapping. The songs feel different when performed without the bigger instrumentation, but as Tara says, “Studio recordings and live performance are two totally different animals. With the live performance, I like it when it’s really direct and it really showcases the songwriting and the lyrics.”

After her hometown show, GreentARA heads out on the road, playing a handful of shows across Canada and the U.S. *Global baby* that she is, we can expect a lot more touring from her and her band in the future, but GreentARA ensures, “I’ve been in so many places, but Vancouver is something that’s inspired me, and I keep coming back.” **D**

December 31 2008

The Hits + guests @ Pat's Pub
Andrew Andrew Andrew
@ the Balmoral
Night Crawlers @ Cellar Jazz
SK Robot @ Richard's



1	saturday	Mike Doughty @ Red Room Alexisonfire + Anti-Flag, Saosin, the Bled @ PNE Forum Streetlight + White Owl @ Pat's Pub	16	sunday	UBC Opera Ensemble: Die Fledermaus @ Chan Centre
2	sunday	Acoustic Studio Circle of Songwriters @ Backstage Lounge Pascale Goodrich Black CD release party @ Railway	17	monday	Frost, Werewolves of Creston, Ilo @ Media Club Coat Cooke Trio @ Cellar Jazz
3	monday	Tori Amos + Yacov @ Orpheum Field @ Cellar Jazz The Gay Straights + Said the Whale @ Railway	18	wednesday	musica intima @ West Vancouver United Church Vancouver Symphony Orchestra @ Orpheum
4	tuesday	CITR's SHINDIG! 2007 finals: The SSRIs, The Petroleum By-Products + TBA @ Railway Club Nikki Gallos + guests @ Media Club	19	thursday	Gob + guests @ Garfinkels (Whistler)
5	wednesday	Eric Sardinas @ Yale Vancouver Inter-Cultural Orchestra @ Vancouver Public Library (Central Branch) Van Halen @ GM Place	20	friday	Baba Brinkman + guests @ Media Club
6	thursday	Joe Shithead Keithley and His Band of Rebels @ Plaza Sex with Strangers, Combine the Victorious, Adjective @ Richard's Bend Sinister + Elias @ Media Club	21	saturday	Big John Bates & the Voodoo Dolls @ Lucky Bar Burning Hearts, the Canaries, Quite Testy, Elton Bong @ Royal Unicorn Cabaret
7	friday	The Triple Doubles, Allen Nation, Melissa Rae, Sugar Coated Killers @ the Balmoral Bassnectar @ Plaza Transmitters @ Library Square Pub	22	sunday	The Dayglo Abortions, Blackie LeBlanc and the Triumphs @ Caball Ten Soullers + guests @ Media Club Double Happiness, the Know Nothings @ Princeton Pub
8	saturday	Edges of Sevans, Killing Pain, Sabrina Korva @ Red Room Rabbit Junk, Particle Son, FMTA @ Pat's China Creeps, Cortez the Killer, taint, Mr. Plow @ Pub 340	23	monday	
9	sunday	Sharon Jones & the Dapkins @ Commodore Aaron Nazrul + guests @ Media Club	24	tuesday	Last Minute Mayhem @ Your Local Mall
10	monday	Bedouin Soundclash + Saint Alvia Carlet @ Commodore The Big Elbow @ Cellar Jazz	25	wednesday	Santa & the Reindeer @ Your House
11	tuesday	Merlin Engine, Social Disease, Whitfield, Covered Red @ Roxy Lights Below, Means, I Hate Sally, Cortez the Killer @ Media Club	26	thursday	Boxing Day Line-ups @ Every Store in Town
12	wednesday	Gene Farris @ Republic Rat Silo @ the Bourbon	27	friday	
13	thursday	Shonen Knife + Juliet Dagger, Verona Grove @ Richard's The Bloses + The Pack A.D., Defektors @ Media Club Cocaine Kids @ Republic	28	saturday	Allen Nation, Painted Cities, Slingshot, Resist the Right @ Hoko Japanese House The Deadnoughts + guests @ Railway Joel Plaskett + guests @ Lucky Bar
14	friday	Taboo Revue @ Caball Amor Amariti, Himsa, Sonic Syndicate @ Croatian Cultural Centre Bella, Immaculate Machine, the Buttless Chaps @ Railway	29	sunday	Markus Schulz + Ferry MSH Sessions @ Richard's The Brink + Alternative Action @ Pat's Pub VSO Pops @ Orpheum
15	saturday	Yuca, Catapult, Calcutta Crime Spree @ Red Room Carolyn Mark, the Awkward Stage, the Choir Practice, the Rambler @ Ambassadors @ Railway	30	monday	



1	tuesday		17	thursday	Circle Jerks + Dead to Me @ Richard's Art of Dying + Prox @ Plaza
2	wednesday		18	friday	Hedley + Pride Tiger @ Croatian Cultural Centre Deep Dark Woods + Shuyler Jansen @ Railway
3	thursday	Whitfield @ Plaza	19	saturday	The Sessions, UTS + Sweetheart @ Seylunn Hall (North Van) Burning Borders, Kill Rhythm, Nikki Hurst @ Cheers
4	friday	The Manipulators, CC Voltage, the Saltcoats @ Royal Unicorn Cabaret	20	sunday	
5	saturday	Jim Gaffigan @ The Centre in Vancouver for Performing Arts	21	monday	
6	sunday	Dal Richards' 90th Birthday Concert @ Orpheum	22	tuesday	
7	monday		23	wednesday	
8	tuesday	Birds & Kites + David Gannett @ Media Club	24	thursday	You Say Party! We Say Die! + Fake Shark, Real Zombiel @ Plaza
9	wednesday	Winston + Dan Mangan, Nat Jay, the Happening @ Railway Club	25	friday	The Furies, Search Parties, What's Wrong Tohel? @ Royal Unicorn Cabaret
10	thursday	The Vincent Black Shadow, Fall From Grace @ Plaza Matt Andersen @ Vale	26	saturday	The Pack A.D., The Manipulators, DJ HWY 7 @ Railway
11	friday	Big & Rich + Terri Clark, Emerson Drive @ Coliseum	27	sunday	Gallows + This is Hell, Cancer Bats @ Plaza
12	saturday	Backyardigans @ Queen Elizabeth Theatre	28	monday	Silverstein + Protest the Hero, Iliscaret, the Devil Wears Prada @ Croatian Cultural Centre
13	sunday		29	tuesday	
14	monday		30	wednesday	
15	tuesday		31	thursday	Chris Smither @ St. James Hall
16	wednesday	Olabelle @ St. James Hall Lily Come Down + The Whisky Jacks @ Media Club			

send your event listings to calendar.disorder@gmail.com



Breakfast with the Browns

by Peter Sicker

So far in the Hey DJ Columns I've given you a brief history of the show, some "Brown's Trivia," and a lesson on how we source music and assemble each week's show. This month I'll review some of my favorite music of the past year.

One of the releases that still gets regular play is Mathew Dear's *Asa Breed*. Having distinguished himself as a purveyor of fine electronica, Dear took a risk and ventured into the world of pop, and most importantly, he decided to sing. The songs are full of wry and awkward observations on life and love. Musically it is clever, recalling early Fripp, Eno and Byrne, but by no means does it seem nostalgic or derivative.

Dan Snaith and his Caribou project continues to surprise, making an effortless transition from electronica to psychedelic-tinged pop on his release *Andorra*. And yes, the Beach Boys do seem to have inspired some of the songs.

Pretty much everyone liked Arcade Fire's *Neon Bible* and the hype was pretty rabid, but it is a great follow up to *Funer*. The orchestration, lyrical content and singing are right on. One quibble: Win Butler gets the spotlight and doesn't give Regine Chassagne a chance to shine as she did on the previous release.

For a very minimalist take on electronic music, *From Here We Go Sublime* by The Field is the best of the class. Simplistic beats driven melodies form the backdrop to subtle patterns, loops and vocals that drift in and out of perception to create a hypnotic soundscape.

I discovered *High Commission* by Intermission Audio when I was looking for information on the artists featured on the soundtrack for *The Corporation*. The website helpfully provided links to the various artists, which led me to the site of this Vancouver-based collective, where three releases of songs are available for listening. *High Commission* is the most intriguing of the three. Mostly ambient with an occasionally dubbish flavour and with somnambulist, otherworldly vocals, this series of songs is more than just soundtrack music.

Both Buck 65 and the lesser known Soso have each released excellent new recordings. Buck 65's *Situation* and Soso's *Tinfolon on the Windows* are impressively genuine and personal glimpses into the lives and psyches of Richard Terfry and Troy Gronsdahl. Their particular take on the hip hop genre seems to be particularly Canadian. These guys are not all self-confident swagger. They have no problem laying down feelings marked by anger, confusion, lust and sadness.

Other worthy recordings: Mum - *Gogo Smear the Poison Ivy*, Torngat - *You Could Be, Elsiene - Hybrid*, Arc.Lab - *No.Spectre* and Ulrich Schnauss - *Goodbye*.
E-mail us at breakfastwiththebrowns@hotmail.com

24th December 2007: "The Brown's Christmas Special" featuring three hours of wonderful musical Holiday nostalgia.

Peter Sicker hosts Breakfast with the Browns on CiTR 101.9fm every Monday morning 8:00am to 11:00am



Ashes Ashes...

by Marielle Kho

Much to my surprise, the past month proved to be tremendously busy for yours truly. On top of moving to a new place and working full time, I found much of my spare time used on putting together the prize packs that I promised to all the people that donated to CiTR's fund drive through my show. It has been an extremely long time since I've dedicated so much of myself to such a creative project, and I'm quite glad that things worked out the way that they did.

For those that are unaware, I promised to create and print a one of kind design on a shirt and make a custom mix CD for every person that donated through my show. I also threw in a pair of concert tickets if I could send them to a show that they wanted to see (what a deal!). In the end, I got many more callers than I originally expected, and my project became much bigger and more ambitious than I originally would have liked. But after I buckled down, I ended up creating multiple designs, turning them into stencils, and printing said designs (each one different from the next) on various shirts. When the entire project was completed, I had around 10 shirts of various colours and designs, taped up on the wall of my dining room to dry. As I took a step back to admire the fruits of my labour, I realized how important it is for a person, such as myself, to constantly have creative projects like this on the go.

As of late, I've found myself in some sort of social rut. Ever since I graduated from school and began working full time, things just seem much too scheduled. I miss having free time to paint or draw. I miss knitting. I miss screen printing. I miss being in a band. So here is my holiday message to you, fair reader: don't get caught up in the stress and bustle of the holiday season. Sure, shopping for gifts (for me) and decorating the house is important. But if you're like me, and get caught up in one thing far too intensely, take the time to go to a show, bake some cookies (for me), make a gingerbread house, set up the menorah, plant a tree, write a song or play some of that brand new Guitar Hero 3 (with me). Because the last thing that anyone wants is a cranky and frazzled post-holiday whiner.

Once again, thank you to everyone that donated to CiTR's second annual fund drive. And to those who name-dropped my show, look in the mail soon for your prize packs. I guess you could see them as my holiday gifts to you, and also a reminder to take some time for yourself to really enjoy this holiday season. And if you cannot think of anything to do, you can always come over to my place and play Guitar Hero. Have a good one guys—I'll see you next year!

Marielle Kho hosts We All Fall Down Thursdays 1 p.m. to 2 p.m. on CiTR 101.9 FM.

Tratado de Impaciencia No. 15

by Alex Tornillo

Dime a quién invades y te diré quién eres.

Ver los telenoticieros estadounidenses de nivel nacional puede ser bastante confuso. En la edición de la semana pasada del programa llamado "Out in the Open" del canal CNN que dirige un amarillista de nombre Rick Sánchez y que se transmite diario en horario semi-estelar se trató el tema de la inmigración ilegal en los Estados Unidos, al menos desde el punto de vista parcial de los republicanos del estado de Texas, claro.

En este programa de CNN, Rick Sánchez llamó al problema de la inmigración ilegal una invasión a los Estados Unidos. Ilustró a los tele espectadores con imágenes de gente cruzando la línea fronteriza de manera ilegal, saltándose la inmensa pared que se ha venido contruyendo entre México y Estados Unidos, algo así como la Muralla China, que tenía como propósito detener la invasión de los Mongoles en tiempos legendarios, nada más que esta pared es de concreto o en algunos otros sectores de metal, una versión más moderna, vámos. Para hacer su programa aun más atractivo y patriótico, Sánchez entrevistó a varios tejanos que, según ellos, son afectados por la inmigración ilegal. Estos tejanos, o como se les diría en inglés 'rednecks' hablaron pestes de los inmigrantes ilegales, una de ellas, gorda y con las mejillas coloradas, habló desde su rancho en Texas y dijo mutatis mutandis "el presidente Bush debería hacer algo al respecto, que ya no vengan estos criminales a nuestro país". ¿Aún no hay confusión? Las imágenes que siguieron fueron, por ponerlo de alguna manera, heroicas, el sheriff de algún pueblo de vaqueros somбрerudos haciéndolo presos a varios inmigrantes ilegales, o bien al veterano de la guerra de Vietnam bajando de algún mástil, usando un cuchillo que decía US Corps, la bandera de México y tirándola al piso. Los rednecks terminan confundidos (o engañados). De la misma manera que fueron confundidos cuando Bush, usando los ataques del 11 de septiembre como estandarte, fue a invadir a Irak, so pretexto de que Saddam tenía armas poderosísimas y estaban en peligro.

Dos cosas que no tienen nada que ver una con la otra, porque Saddam jamás atacó a los Estados Unidos, pero que funcionó a la perfección para confundir a las masas: "Nos atacaron y alguien tiene que pagar los platos rotos" fue el lema. "Vamos a matar terroristas" fue el plan. "Invadimos Irak" fue la acción. ¿Qué la ONU no encontró las mentadas armas poderosísimas? "No importa, nos vamos encima de Saddam."

Algo de lo que no se habló en el programa fue el problema de la inmigración ilegal no es un asunto de demanda, sino que es cosa de oferta. Porque no es que los inmigrantes ilegales estén escaseando, sino que cada día hay más empresas ofreciendo trabajos a mano de obra barata. Si ninguna empresa norte americana ofreciera trabajos a los ilegales, estos no tendrían a donde ir, se quedarían en sus países, o se irían a otros. La inmigración ilegal no es, de ninguna manera, una invasión a otro país como lo proyectó Sánchez, sin embargo en los Estados Unidos existe una necesidad brutal de pensar que cualquier cosa que no les parezca es motivo de desconfianza y de la desconianza a la defensiva hay solo un paso, por ende se tienen que defender de los inmigrantes ilegales, al menos esa es la lógica que demuestran.

Pero ¿Qué pasaría si todos esos inmigrantes ilegales que diario cruzan la frontera desde México a los Estados Unidos trajeran uniformes milicianos y fusiles? Que en vez de pasar uno por uno y a escondidas, llegarían marchando siguiendo la voz de mando o subidos en tanques de guerra color verde con manchas café? ¿Así es válida una invasión? Cuestión de enfoques. Dime a quién invades y te diré quién eres.

Alex Tornillo es productor y locutor del programa de radio Salario Mínimo que se transmite los Martes de 8 a 10 de la noche por medio del 101.9 FM.

REAL LIFE

ACTION

Dubforms5

Open Studios
October 26

To kick off the Halloween weekend, the **Light! Sound** crew and **New Forms Festival** put on Dubforms5. And like all Dubforms parties, this one showcased strong international dubstep DJs at Open Studios.

In case you don't know what dubstep is, it's a relatively new development in the evolutionary history of electronic music that mixes dub influences with beats and deep bass. And for such an eclectic mix of sound, you couldn't ask for a better venue. The party started to get hopping at around midnight and, like most Open Studios events, the place was soon packed with a diverse cross-section of people, as the party went in the wee hours of the night. All party long, the place was packed with a steady stream of costumed hipsters, nerdy dub and drum 'n' bass enthusiasts and other miscellaneous Halloween party fiends in various states of intoxication.

The often minimalist psychedelic visuals being projected onto the walls really set the Halloween mood, as resident DJ Michael Red's tight set of bass-heavy hypnotic dub got the ball rolling. But for almost everyone in attendance, the highlight of the night was undoubtedly dubstep superstars and British radio DJs, **Benga** and **Hatcha**, whose danceable style of dubstep mixes an atmospheric downtempo style with a smooth dancehall sensibility. Definitely go see either of them if you get the chance. Props to Michael Red and the Light! crew for yet another great party.

Dan Adleman

Final Fantasy

Richard's on Richards
October 20

Owen Pallett, better known as Final Fantasy, walks onto the stage and picks up his violin. Without a word, he launches into the title track from his latest album. Richard's on Richards is a large venue, filled mostly with boisterous, drunk Yaletown fucks. Pallett's sole violin and effeminate, tremulous voice seems a step away from being crushed beneath the weight of a nightclub-load of burly fraternity types, their collars popped, reeking of Axe body spray and terminal self-satisfaction.

Pallett is the kind of skinny, precious gay boy they probably liked beating up in high school, and the song he's playing is called "He Poos Clouds." Things look bleak. Then, partway through the song, he begins to loop his violin and suddenly he's being backed by an entire orchestra. Like an invisible clone army with violins instead of weapons, Pallett's music seems powerful enough to beat back the horde of dimwitted vulgarians.

After the song, Pallett introduces himself and the friend he's brought with him: **Stephanie Comilang**, who's standing by an overhead projector similar to those you'd see in an underfunded Grade 6 classroom. A slide goes on she's made herself called *Final Fantasy's 8 Schools of Magic*. Stephanie assembles, dismantles and reconstructs her art from dozens and dozens of scraps of coloured cellophane and intricate, hand-cut shapes, projecting psychedelically twee imagery behind Pallett as he plays. The effect is magical.

For a moment, the audience is sucked into the world Pallett and Comilang create, light and music weaving a sensuous tapestry of indelibly perfect art, which seems less like a concert and more like the birth of a living thing. Then some drunken kid tries to force Jägermeister on him. His response? A bitchin' cover of "Paris 1919."

Maxwell Maxwell

DJ Krush

Commodore Ballroom
October 24

Since the early '90s, Hideaki Ishi, a.k.a. DJ Krush, has been on the cutting edge of danceable trip hop. Though his albums range in emphasis from jazz to traditional Japanese music to old-school turntablism, they all share an incredibly layered, textured, symphonic feeling that few others in the biz can match.

This was the third time I've seen him at the Commodore, and I was surprised that the house, which he usually packs to the hilt, was only half full. Regardless, he had a captive audience, as he took us on a tour of his favourite tunes from throughout his career, with particular emphasis on his last three albums.

I ran into a DJ friend of mine at the show, and we marvelled at Krush's virtuosity during "Still Island." It's a breathtaking track from his second-last album, *Jaku*, that weaves Japanese wind flutes and sick beats into a chilling soundscape and had the whole crowd rapt. As it drew to a close, my friend whispered in my ear that Krush is "the true surgeon of trip hop." When I asked him to elaborate, he told me that there's no element of randomness to Krush's show. Everything is pre-orchestrated right down to the exact timing of his mid-song needle changes. But we didn't have much time to dwell on the issue, as the DJ kicked it into high gear with a brilliant remix of **DJ Shadow's** "Midnight in a Perfect World" that whipped the crowd up into a frenzy.

The next time you're looking for an appropriate response to friends who insist they will never listen to electronic music because it's not musical, keep your eyes on Krush's tour schedule and bring your buddies to the show. If they still refuse to acknowledge that DJs can have musical acumen, drop 'em like a sack of hot potatoes. They're not worth keeping around.

Dan Adleman

Sunset Rubdown

The Plaza
October 25

Despite starting at 11:45 p.m. with two sleeper songs that fell flat, Sunset Rubdown's performance at the Plaza had its moments. But that's all, unfortunately.

They started late, they started a little off and they ended in much the same way. In between, however, the band pulled out some gems from their new album, *Random Spirit Lover*, which had the forgiving crowd in a joyous tizzy beneath the two gigantic spiders adorning the Halloween-ready Plaza. About half a dozen devotees even brought sparklers for the occasion.

Spencer Krug, the seemingly artier, more experimental of the two main **Wolf Paraders**, got the crowd into it about three songs in and had us all going for the next half hour. But that's when the steaming art rock engine of Sunset Rubdown fell off the rails. So much so that, by the end, half the audience had left.

Krug has one of those "so bad it's good" voices that stirs extreme opinions, both positive and negative. It's wavering, it's weird and it grates on you after a while. But for the most part he sounds the same recorded as he does in person. The problem with this show wasn't so much his voice, though, but rather the majority of the material he drew from was sprawling, unfocused and rather slow. It was also dense and difficult to appreciate in a live setting. The more upbeat songs featuring two drummers were great; however, there just weren't enough of them.

Krug's stage presence is that of a seasoned veteran, and while the execution may have lacked in parts, there wasn't any questioning his conviction. It almost felt as if his latest batch of songs was a stepping stone for greater stuff to follow. In the meantime, it's good that his shows provide a memorable snapshot of "early Krug," even they are slightly off the mark.

Peter Roberts



Aesop Rock & Rob Sonic
+ Blockhead, DJ Signify & DJ Big Wiz
Commodore Ballroom
October 26

There are two reasons why indie-rap shows are usually package deals. One, it's difficult for artists to single-handedly carry an entire concert, regardless of their popularity. Mainstream, underground or unknown, there are few performers in any genre capable of hosting "An Evening With..." without seeming pretentious or overly self-important. The other reason, however, is less prevalent and therefore more problematic: live indie-rap is boring.

Sure, there are exceptions, but for the most part, MCs on labels such as Def Jux, Stones Throw and Anticon don't write hooks. This means that even 45-minute sets can test an audience's patience, and large supporting casts are needed to fill time and space. Sadly, Friday night's promising bill did little to alter public opinion, leaving many scratching their heads at both Aesop's rhymes and the show's lack of vitality.

Opening act Blockhead & DJ Signify did their best to warm up the small but loyal crowd of early-arriving fans. Using a laptop and a single turntable, the duo smartly abandoned the sombre instrumental tracks they are known for in favour of more eclectic selections, which at least offered the possibility of dancing and fun. Still, much of the set failed to resonate with the more casual listeners, who at best seemed half-interested in what was happening on stage.

Psychedelic collective Black Moth Super Rainbow subsequently added considerable spice to the ordinarily predictable schedule by playing a calculated sequence of cartoonish pop with pleasingly dark undertones. The four members relied heavily on keyboards, electronic flourishes and synchronized visual projections for impact, and their second visit to Vancouver in less than three months was pleasant, if a bit brief.

Sporting his trademark Yankees cap and plain white T, the evening's headliner, Aesop Rock, was greeted by an enthusiastic audience that was ready to party. For the first few songs, it did, reacting passionately during the call-and-response of "None Shall Pass," the title track from Aesop's latest album. After the initial hype though, it became clear the New York MC's beats sounded virtually indistinguishable from one another and his cryptic lyrics were nearly indecipherable on stage. In the absence of Aesop's sharp cadence and experimental wordplay, the monotonous boom-bap quickly grew tiresome, causing people to clear out long before the encore. Despite the best efforts of DJ Big Wiz and Aesop's complementary yet conventional backup, MC Rob Sonic, in this case, the last act couldn't save the play.

Chris Little

H.I.M.

+ Bleeding Through
Croatian Cultural Centre
November 9

Though they acknowledged that "probably 98 per cent" of the crowd had no idea who they were, openers Bleeding Through pumped out a high-energy, tight metalcore performance that easily outdid the headliners HIM—not that half the crowd cared.

As soon as Bleeding Through were done, the crush to get to the front began—and so did the wait. HIM started their set more than half an hour late, with no explanation given other than the sight of a first aid attendant going in and out of the backstage area.

When they finally appeared, lead singer/heartthrob Ville Valo looked more than a little stoned—er, I mean, exhausted. The band played well enough, but it felt more like witnessing a soundcheck or rehearsal than a concert for 1,200 fans who have waited years for HIM to notice that Vancouver is not a suburb of Seattle.

Frankly, the most energy Valo displayed was when he took the time to wipe something up on the stage. Unable to go more than two songs without a cigarette or to ever get to the point of his occasional ramblings, Valo sang decently, and sometimes even coherently, but without a lot of heart—not that anyone in the crowd cared.

Pyra Dracula

Broken Social Scene

Commodore Ballroom
October 11

Arts&Crafts veterans Broken Social Scene recently paid Vancouver a little visit to play some hot music for a bleeding cold night. Like during their last visit, BSS showed they have the dynamic and originality of sound that only the 19-person Toronto collective can shape.

Looking as if they had entered a competition to see who could go the longest without a bath, BSS kicked off their North American tour with a testosterone-charged set. Actually, that was a stab at Justin Peroff, who was sweaty beyond belief and accentuated this look by furiously shaking his beard—as well as his sticky sweat—over the crowd.

Playing mostly from their latest album, the Kevin Drew-led *Spirit If...*, Brendan Canning and James Shaw (from *Metrie*), along with Drew and Peroff, blasted out their tunes in a distortion-heavy and ultra-masculine manner. There was also some fun sampling with a 30-second stab at "Love and Mathematics"; however, Canning didn't remember the bass part, so it transitioned into "Cause = Time," which couldn't have been larger or louder. Even Andrew Kenny from the now-defunct *American Analog Set* tagged along and treated everyone to the soft Texas-indie sounds of "Hard to Find." Yes, hot music for a bleeding cold night.

Miné Salkin

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Under REVIEW Albums

Fond of Tigers

Release the Saviours
(Drip Audio)

In music, striking a listenable balance between discord and harmony is no easy task, leading most artists to simply opt for the latter and forget the former. Yet as difficult as this undertaking may be, Vancouver's Fond of Tigers seem determined to make the two get along, and for the most part, the musical opposites attract the group's sophomore album, *Release the Saviours*.

With several tracks stretching over 10 minutes, Fond of Tigers hardly follow the conventional verse-chorus construction of pop music. Instead, the seven-piece instrumental ensemble, led by guitarist Stephen Lyons and violinist Jesse Zubot, adheres to patterns typically seen in avant-jazz and classical music, with songs transitioning from one movement to another and rarely repeating. The band best displays its complex structural views on "Pemberdunn Maple Wolfs," which shifts in and out of groove with bursts of horns, scraping strings, tinkering pianos and a pair of drum kits. Also somewhere in the mix Lyons strikes his guitar violently, unleashing a wall of distortion that shows Fond of Tigers are as much rock as they are avant-garde. And while this approach may sound familiar to those fortunate enough to hear the band's critically adored debut, *A Thing to Live With*, never did that album reach the epic qualities of the group's latest. For some, *Release the Saviours* could prove to be disorientating at times, but for those up to the challenge, it will make for a compelling and worthwhile listen.

Brock Thiessen



Small Sins

Mood Swings
(Boompai)

Small Sins recently released their second album, *Mood Swings*, as a follow-up from their debut eponymous work from 2006. Based out of Toronto, the quintet rocks out with groovy, contemplative electro-typical songs, not unlike a marriage between *Death Cab* and *Grandaddy*. Several tracks, such as "I Need a Friend" and "On the Run," sound like something fresh off a *Postal Serviced* musical venture into popular synth mash-ups. This whole album seems to capture that trend, blending together the unlikely wishy-washy complaints of unrequited love and catchy, upbeat electropop. *Mood Swings* unravels the cool veneer of the aloof, dance-mystique, with lyrics such as "I'm thirsty like a diabetic" showing that altogether draining feeling of ineptitude and personal emotional incompetence. At the same time though, the lyrical component is certainly lacking in *Mood Swings* - on tracks like "On a Mission" the melody delivers a plurality of emotions, but the lyrics don't back it up with the same integrity. As a whole, this album moves in one direction only: a euphonic, but mindless expression of the broken-hearted. But maybe that's the point--love reduces the rejected into a droning, monotonous verbal plane. Or as Small Sins frontman Thomas D'Arcy lethargically relates, "We're all tired all the time."

Mine Salkin



Adrian Glynn

Adrian Glynn
(Independent)

Adrian Glynn's self-titled debut EP packs plenty of love, heartache and promise into seven tracks. The songs are reminiscent of *Jakob Dylan*, with a hint of *Bob*, updated to reflect the current trend towards alt-country sensibilities, shared by hipsters and folkies alike.

Glynn's voice is lovely and intimate. The strongest songs tell the stories: "Paper Crown" offers a bluesy growl about missing a woman and "Mother's Song" is a touching tale of a mother awaiting her son's return from war.

The entire EP is an exploration of earnest feelings, but periodically the efforts feel contrived rather than deep. The closing track is a woeeful lament from our hero comparing his relationship with a woman to that of Jesus' plight: "she was my cross to bare/and I laid her down." While this is a wonderful showcase for Glynn's voice, the weighty metaphor, coupled with the sound of footsteps and a door closing to signify the end of the song and the album, seem trite when one gets the feeling the artist was really shooting for meaningful.

Andrea Warner



Ridley Bent

Buckles and Boots
(Open Road Recordings)

On his first release with Open Road Recordings, Ridley Bent's rodeo intro on *Buckles and Boots* prepares the audience for a wild ride of emotion with everything from upbeat, whiskey-fed cowboy poetry to a drug stint high school parable to cliché country tales of heartbreak and sorrow. While his music has been known for an infusion of pop and hip hop, this disc is strictly country.

The album kicks off with the title track, which uncovers the quick-paced wordplay of a failed rodeo star. This will likely earn Bent some further recognition to accompany his nomination for Songwriter of the Year at last year's Western Canadian Music Awards. Songs "Cry" and "Arlington" give Bent a chance to veer away from storytelling and get in touch with his personal experiences with pain and loss. Buckles closes with low-key funky, beats and the twang of the electric guitar on "Apache Hairlifter," presumably inspired by the artist's past as a security guard reading old western tales.

Overall, Ridley Bent covers every country lover's needs. So throw on your Wranglers, saddle up your 10-speed, and pick up a copy of this record--like a true blue cowboy, you can never have too many *Buckles and Boots*.

Lucy Lynch



Dan Mangan

Postcards & Daydreaming
(File Under: Music)

Dan Mangan's *Postcards and Daydreaming* is the soundtrack to an evening of wine sipping and soul searching. The first of the album's twelve tracks, "Not What You Think It Is," is a wonderfully atmospheric song. Mangan's deep, gravelly voice is accompanied by the warm harmonies of Amy Arsenault (featured throughout the album), the tasteful trumpet of local jazz musician Ryan Naso, and cello from Finn Maniche (Van Djangho).

The ambience of *Postcards and Daydreaming* leads from one song to another with stand-out tracks like "Unnatural Progression," which tells the tale of a disillusioned soldier with its sparse, simple instrumentation, and "Journal of a Narclopetic," which showcases the sweet, fingerstyle guitar of Simon Kelly and a cello riff that builds to an emotional climax.

Mangan's lyrics are an important aspect of his art, but sometimes get lost in the drama of the music. Given that his songs don't have a regular verse/chorus/verse structure, it's not always easy to follow the story set out by his words. However, this is what makes his music interesting and gives it a fluidity. While "Fabulous" is repetitive and the weakest song on the album, it is followed by other more subtle and stronger tracks like "Come Down," "Reason To Think Allowed" and the acoustic guitar and vocals in "Some Place to Come Home To."

Postcards and Daydreaming is an amazingly polished first effort for such a young performer, and marks a solid beginning to what will be a successful career for Dan Mangan.

Linda Bull

Mother Mother

Touch Up
(Last Gang)

Dressed as mermen and maids in early 2007, the West Edmonton Mall lagoon is where indie pop quintet Mother Mother frolicked and shot the music video for their addictive first single, "Touch Up." That's a playfulness to look forward to in their February 2007 release. The title track is a strong and bouncy ditty about re-applying makeup, but pay closer attention and the underlying meaning soon emerges: lyrics that reminisce about the carefree play of childhood and the tragic transition to caring about tender thighs and cucumber-cooled eyes.

The Vancouver group's sophomore album cuts thirteen tracks peppered with skillful harmonies, energetic up-tempo beats and melancholy ballads. The song titles sound like a series of children's stories: "Little Hands" surprises by turning into a depressive, yet alluring trance-like taunt, while "Ball Cap" reveals a pursuit of love and thin-legged girls (thoroughly unchildlike sentiments) with minimal instrumentals. Mother Mother indisputably thinks outside the box, but the fivesome uncannily channel **Emily Haines**-like smoothness (the harmonies of "Little Hands"), **Modest Mouse** stylings (is that frontman Isaac Brock singing the verses to "Verbatim"?), the snappy quickness of **Tegan and Sara** ("Oh Ana") and a passionate, tortured **Feist**ness on more than one occasion (like the burlesque-influenced "Love and Truth"). Mother Mother takes gang harmonies to new heights and fans should soon be addicted to what many are touting as the very tastiest of "ear candy"—touché.

Katie Nanton

Sally Shapiro

Disco Romance
(Paper Bag)

Since Sally Shapiro's *Disco Romance* hit Europe nearly a year ago, little, if any, hurtful ink has been spilled about the Swedish songstress or her writer/producer Johan Agebjörn. But there hasn't been any reason to. *Disco Romance* is as solid as a dance record gets, even though it's arguably better for nights in than out. With a slick Italo disco sound, the record keeps the beats crisp, the synths pulsing and the hooks abundant. Insert Shapiro's timid, love-torn lullabies into the mix and you have a stunning album that shows dance music's rarely seen tender side.

Up until now, *Disco Romance* has only been available in North America as a pricey import or an inferior download. However, thanks to Paper Bag Records, the album finally has a proper domestic release, complete with shiny new bells and whistles. The album now comes with three new tracks—"Skating in the Moonshine," "He Keeps Me Alive" and "Jackie Jackie (Spend This Winter with Me)"—which are just as strong as the original seven, and flow into the album seamlessly. A new extended version of Shapiro's hit, "I'll Be by Your Side," is also added, minus the original cut. Plus, new artwork replaces the original Sarah Records-styled sleeve—perhaps the only unwelcome change, as the new art no longer hints at the early-'90s indie-pop Shapiro often emulates. Add it up and you have an edition that showcases the brilliance of the original and then some. If *Disco Romance* was must-have before, now it's even more so.

Brock Thiessen

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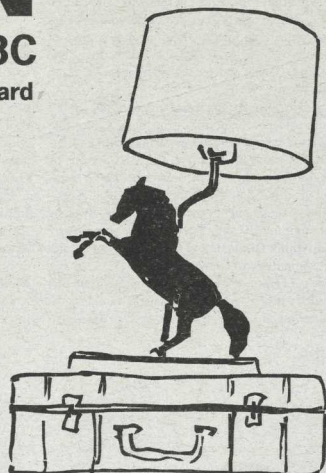
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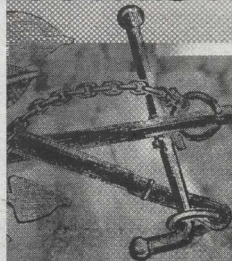
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Friday, Jan. 11, 2008
Pit Pub 8pm

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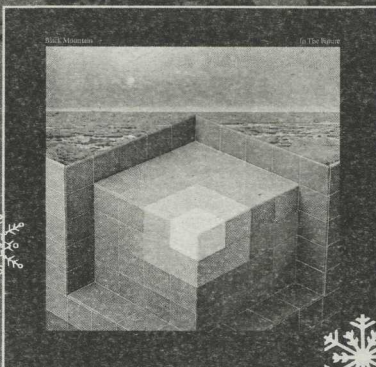
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 NEKO CASE – Fox Confessor Brings The Flood LP
 OUTRAGEOUS CHERRY – Self Titled CD
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 THE PIPETTES – We Are The Pipettes LP/CD
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"...one of the most original musical operations in the country." - CBC Arts Online

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-passing before syrene-

"...quietly fierce and virtually entrancing"
-Code Magazine

wilson/lee/bentley

-disordered dream-

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CITR CHARTS!

CITR's charts reflect what has been spun on the air for 2007. Artists with stars alongside their names (*) are from this great land o' ours. Double starred artists (**) are from right here in Vancouver. Most of these platters can be found at finer (read: independent) music stores across Vancouver. If you can't find them there, give our Music Director a shout at 604-822-8733. His name is Luke. If you ask nicely, he'll tell you how to get them. To find other great campus/community radio charts check out www.earshot-online.com.

#	Artist	Album	Label
1	The Pack A.D.**	<i>Typing</i>	Independent
2	Transmitters**	<i>Transmitters</i>	Deranged
3	Fun 100**	<i>Goodbye!</i>	Hockey Dad
4	Do Make Say Think*	<i>You, You're a History in Rust</i>	Constellation
5	The Doers**	<i>Gaiety</i>	Reluctant
6	The Riff Randalls**	<i>Doublecross</i>	Dirtnap
7	Amy Honey**	<i>Pioneer Woman</i>	Self Righteous
8	Book of Lists**	<i>Book of Lists</i>	Scratch
9	Arcade Fire*	<i>Neon Bible</i>	Merge
10	Lightning Dust**	<i>Lightning Dust</i>	Jagjaguwar
11	They Shoot Horses Don't They?*	<i>Pick Up Sticks</i>	Kill Rock Stars
12	Various Artists*	<i>Killed By Canada</i>	Independent
13	Stinkitt**	<i>The Red Album</i>	Cochon
14	Organ Trail**	<i>Wagon Train</i>	Independent
15	Spoon	<i>Ga Ga Ga Ga Ga</i>	Merge
16	Dead Meadow	<i>Dead Meadow</i>	Xemu
17	Ghost House**	<i>These Are Ghost House</i>	Reluctant
18	Kids on TV*	<i>Mixing Business with Pleasure</i>	Blocks
19	Wintermitts**	<i>The Cascade Fault</i>	Independent
20	The Choir Practice**	<i>The Choir Practice</i>	Mint
21	3 Inches of Blood**	<i>Fire Up the Blades</i>	Roadrunner
22	Collapsing Opposites**	<i>Inside Chance</i>	Local Kids Make Good
23	New Pornographers**	<i>Challengers</i>	Last Gang
24	Deerhunter	<i>Cryptograms</i>	Kranky
25	Cornelius	<i>Sensuous</i>	Everloving
26	Sonic Youth	<i>The Destroyed Room</i>	DGC
27	Fucked Up*	<i>Year of the Pig</i>	What's Your Rupture
28	Frog Eyes*	<i>Tears of the Valdictorian</i>	Absolutely Kosher
29	Rick White Album*	<i>Memoiraper</i>	Blue Fog
30	Hrsta*	<i>Ghosts Will Come and Kiss Our Eyes</i>	Constellation
31	Animal Collective	<i>Strawberry Jam</i>	Domino
32	Shearing Pinx**	<i>Poison Hands</i>	Gilgongo
33	Deerhoof	<i>Friend Opportunity</i>	Kill Rock Stars
34	Neil Young*	<i>Live at the Fillmore East 1970</i>	Reprise
35	Residents	<i>Twinedies!</i>	Mute
36	Million Dollar Manxists	<i>Zero Culture</i>	Stumble
37	Steve Reich	<i>Reich Remixed 2007</i>	Nonesuch
38	Hella	<i>There's No 686 in Outer Space</i>	Ipecac
39	Valve Village People**	<i>Extreme Makeover Audio Edition</i>	Worthy
40	Twink	<i>Ice Cream Truckin'</i>	Mulatta
41	Björk	<i>Volta</i>	Elektra
42	Bill Callahan	<i>Woke on a Whaleheart</i>	Drag City
43	Neko Case	<i>Live in Austin TX</i>	New West
44	MIA	<i>Kala</i>	XL
45	Stereo Total	<i>Paris-Berlin</i>	Kill Rock Stars
46	Okkervil River	<i>The Stage Names</i>	Jagjaguwar
47	Caribou*	<i>Andorra</i>	Merge
48	Cub**	<i>Betti-Cola (re-issue)</i>	Mint
49	Wednesday Night Heroes*	<i>Guilty Pleasures</i>	BYO
50	Ghost	<i>In Stormy Nights</i>	Drag City

#	Artist	Album	Label
51	Queers	<i>Munki Brain</i>	Asian Man
52	Panda Bear	<i>Person Pitch</i>	Paw Tracks
53	Land of Talk*	<i>Applause Cheer Boo Hiss</i>	The Rebel Group
54	Pop Levi	<i>The Return to Form Black Magic Party</i>	Counter
55	Psychic Ills	<i>Early Violence</i>	The Social Registry
56	The Fall	<i>Refamation Post T.L.C.</i>	Narnack
57	The Black Lips	<i>Good Bad Not Evil</i>	Vice
58	Lesbians on Ecstasy*	<i>We Know You Know</i>	Alien 8
59	Secret Mommy**	<i>Play</i>	Ache
60	Clorox Girls	<i>J'aimé Les Filles</i>	BYO
61	Stars of the Lid	<i>And Their Refinement of the Decline</i>	Kranky
62	Detroit Cobras	<i>Tied and True</i>	Bloodshot
63	The Pipettes	<i>Your Kisses Are Wasted on Me</i>	Interscope
64	Jason Zupano**	<i>Living Room Recordings</i>	Powertool
65	Russian Futurists*	<i>Me, Myself and Flye</i>	Upper Class
66	Ted Leo and the Pharmacists	<i>Living with the Living</i>	Touch and Go
67	Montag*	<i>Going Places</i>	Carpark
68	Emily Haines & the Soft Skeleton*	<i>What is Free to a Good Home?</i>	Last Gang
69	Love & Mathematics*	<i>Love & Mathematics</i>	Independent
70	The Bloggers**	<i>The Bloggers</i>	Independent
71	Coco Rosie	<i>The Adventures of Ghost Horse and Stillborn</i>	Touch and Go
72	Jennifer Gentle	<i>The Midnight Room</i>	Sub Pop
73	Legion of Green Men*	<i>Bagonraq</i>	Post Contemporary
74	Hot Little Rocket*	<i>How to Lose Everything</i>	FUM
75	Thurston Moore	<i>Trees Outside the Academy</i>	Ecstatic
76	Various Artists*	<i>All Your Ears Can Hear: Underground Music in Victoria 78-84</i>	Independent
77	Sharon Jones & the Dapkins	<i>100 Days 100 Nights</i>	Daptone
78	Bison**	<i>Earthbound</i>	Forest
79	Liams	<i>Liams</i>	Mute
80	Bella*	<i>No One Will Know</i>	Mint
81	Sunset Rubdown*	<i>Random Spirit Lover</i>	Jagjaguwar
82	Joanna Newsom	<i>Ys</i>	Drag City
83	Cibo Matto	<i>Pon Pon: The Essential Cibo Matto</i>	Rhino
84	Carolyn Mark**	<i>Nothing Is Free</i>	Mint
85	Chromeo*	<i>Fancy Footwork</i>	Last Gang
86	The Hits**	<i>Hello Everybody, We Are...</i>	TBR
87	Shellac	<i>Excellent Italian Greyhound</i>	Touch and Go
88	Ill Ease	<i>All Systems A-Go-Go</i>	Cochon
89	III	<i>Myth Takes</i>	Warp
90	00100	<i>Eye Remixes</i>	Thrill Jockey
91	A Northern Chorus*	<i>The Millions Too Many</i>	Sonic Unyon
92	Laura Peck and the Winning Hearts*	<i>From the Photographs</i>	Just Friends
93	Various Artists**	<i>CBC Radio 3: Breaking New Sound</i>	Storyboard
94	Daddy's Hands*	<i>Welcome Kings!</i>	Kill Devil Hills
95	Jesu	<i>Conqueror</i>	Hydra Head
96	LCD Soundsystem	<i>Sound of Silver</i>	DFA
97	Better Friends Than Lovers**	<i>Better Friends Than Lovers</i>	Independent
98	Elizabeth**	<i>First Excommunications</i>	Pop Echo
99	Blonde Redhead	<i>23</i>	4AD
100	Pterodactyl	<i>Pterodactyl</i>	Brah

CiTR 101.9 FM PROGRAM GUIDE

You can listen to CiTR online at www.citr.ca or on the air at 101.9 FM

	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
6am		BBC	PACIFIC PICKIN'	BBC	BBC	BBC	BBC
7am	BBC						
8am		BBC	PACIFIC PICKIN'	BBC	BBC	BBC	BBC
9am	TANA RADIO	BREAKFAST WITH THE BROWNS	RACHEL'S SONG (REBROADCAST)	SUBURBAN JUNGLE	END OF THE WORLD NEWS	CUTE BAND ALERT!	
10am	SHOOKSHOOKTA		THIRD TIME'S THE CHARM	PLANET LOVETRON	DEMOCRACY NOW	SKA-T'S SCENIC DRIVE	THE SATURDAY EDGE
11am	KOL NODEDI	LIONS AND TIGERS AND BEARS...			ALTERNATIVE RADIO		
12pm		ALTERNATIVE RADIO	MORNING AFTER SHOW	ANOIZE	DUNCAN'S DONUTS	THESE ARE THE BREAKS	GENERATION ANNIHILATION
1pm	THE ROCKERS SHOW		GIVE 'EM THE BOOT	FILL-IN	WE ALL FALL DOWN		
2pm		PARTS UNKNOWN	ARTS EXPRESS	DEMOCRACY NOW	INKSTUDS	RADIO ZERO	POWERCHORD
3pm		LET'S GET BAKED	REEL TO REAL				
4pm	BLOOD ON THE SADDLE	RE-BROADCAST	CAREER FAST TRACK				
5pm	CHIPS WITH EVERYTHING	SAINT TROPEZ	FILL-IN	RUMBLETONE RADIO A GO GO	CRIMES & TREASONS	NARDWAAR PRESENTS	CODE BLUE
6pm		EUROQUEST	WENEN'S BBQ	RACHEL'S SONG	MY SCIENCE PROJECT	NEWS 101 W.I.N.G.S.	LEO RAMIREZ SHOW
7pm	QUEER FM	RADIO RADIO!	FLEX YOUR HEAD	AND SOMETIMES WHY	STEREOSCOPIC REDOUBT	THE CANADIAN WAY	NASHA VOLNA
8pm	RHYTHMSINDIA	KARASU			EXQUISITE CORPSE	AFRICAN RHYTHMS	SHADOW JUGGLERS
9pm	MONDO TRASHO		SALARIO MINIMO	FOLK OASIS			
10pm	TRANSCENDANCE	THE JAZZ SHOW			LIVE FROM THUNDERBIRD RADIO HELL	SWEET AND HOT	SYNAPTIC SANDWICH
11pm			CAUGHT IN THE RED	JUICEBOX		SHAKE A TAIL FEATHER	BEATS FROM THE BASEMENT
12am	DISASTERPIECE THEATRE	VENGEANCE IS MINE		HANS KLOSS' MISERY HOUR	LAUGH TRACKS		
1am					RAW RADIO	I LIKE THE SCRIBBLES	PASSING BINARY
2am			AURAL TENTACLES				
3am							
4am	BBC	BBC		BBC	BBC	BBC	BBC
5am							

SUNDAY

TANA RADIO (World) 9-10am
SHOOKSHOOKTA (World) 10-11am

KOL NODEDI (World) 11am-12pm

Beautiful arresting beats and voices emanating from all continents, corners, and voids. Seldom-travelled pockets of roots and gems, recalling other times, and other places, to vast crossroads en route to the unknown and the unclaimable. East Asia. South Asia. Africa. The Middle East. Europe. Latin America. Gypsy. Fusion. Allways rhythmic, always captivating. Always crossing borders. Always transporting.

THE ROCKERS SHOW (Reggae) 12-3pm
Reggae inna all styles and fashion. BLOOD ON THE SADDLE (Roots) 3-5pm
Real cowhit-caught-in-yer-boots country.

CHIPS WITH EVERYTHING (Pop) 5-6pm
British pop music from all decades. International pop (Japanese, French, Swedish, British, US, etc.), 60s soundtracks and lounge. Book your jet-set holiday now!

Alternates with: SAINT TROPEZ (Pop) 5-6pm

QUEER FM (Talk) 6-8pm

Dedicated to the gay, lesbian, bisexual, and transsexual communities of Vancouver. Lots of human interest features, background on current issues, and great music.

RHYTHMSINDIA (World) 8-9pm

Rhythmsindia features a wide range of music from India, including popular music from the 1930s to the present, classical music, semi-classical music such as Ghazals and Bhajans, and also Qawwalis, pop, and regional language numbers.

MONDO TRASHO (Eclectic) 9-10pm

TRANSCENDANCE (Dance) 10pm-12am

Join us in practicing the ancient art of rising above common thought and ideas as your host DJ Smiley Mike lays down the latest trance cuts to propel us into the domain of the mystical. transcendance@hotmail.com

DISASTERPIECE THEATRE (Talk) 12-2am An odyssey into time and space in audio.

MONDAY

BREAKFAST WITH THE BROWNS (Eclectic) 8-11am

Your favourite Brown-sters, James and Peter, offer a savoury blend of

the familiar and exotic in a blend of aural delights!

LIONS AND TIGERS AND BEARS... (Eclectic) 11-12pm

A mix of indie pop, indie rock, and pseudo underground hip hop, with your host, Jordie Sparkle.

ALTERNATIVE RADIO (Talk) 12-1pm

Hosted by David Barsamian. PARTS UNKNOWN (Pop) 1-3pm

Underground pop for the minuses with the occasional interview with your host, Chris.

LET'S GET BAKED w/HATT & DWE (Eclectic) 3-4pm

Vegan baking with "rock stars" like Laura Peek, The Food Jammers, Knock Knock Ginger, The Superfantasies and more.

NATIVE SOLIDARITY NEWS (Talk) 4-5pm

A national radio service and part of an international network of information and action in support of indigenous peoples' survival and dignity. We are all volunteers committed to promoting Native self-determination, culturally, economically, spiritually and otherwise. The show is self-sufficient, without government or corporate funding.

EUROQUEST (Eclectic) 5-6pm

RADIO! RADIO! (Eclectic) 6-7:30pm (alt.)

KARASU (World) 7:30-9pm

THE JAZZ SHOW (Jazz) 9pm-12am

Vancouver's longest running prime-time jazz program. Hosted by the ever-sunny Gavin Walker. Features at 11pm:

Dec 3: The always modern sound of tenor saxophone master/composer Wayne Shorter opens December. Recorded in 1965 but never issued until 1980, this is a definitive album with Wayne, pianist Herbie Hancock, bassist Cecil McBee and drummer Joe Chambers. "Etcetera" is a gem!

Dec 10: Duke Ellington holds forth tonight with a small band plus 3 non-soloing trombones to fill out the ensemble. This rare treasure has some of Duke's main men: Clark Terry (trumpeter and flugelhorn), Paul Goncalves (tenor saxophone) and others, making up Duke Ellington's spacemen. "The Cosmic Scene." Great stuff!

Dec 17: Our last show for 2007 and our Christmas show with the great Miles Davis - all-star session with Phil Jackson (vibes) and Thelonicious Monk (piano) recorded on Christmas Eve 1954. This defined modern jazz. The Jazz Show and Gavin Walker wishes everyone the best for the holiday season.

See you January 7, 2008.

Jan 7: We closed last year with Miles Davis and we open the New Year with the great trumpeter. This is Miles and his quintet in an inspired performance at the Monterey Jazz Festival in September 1962. George Coleman on tenor saxophone, Herbie Hancock on piano, Ron Carter on bass and the 18-year old drum session Tony Williams.

Jan 14: Pianist/composer/innovator Lennie Tristano in one of his few recorded live dates. This great pianist influenced scores of players like Bill Evans, Herbie Hancock etc. Here's Tristano with Lee Konitz (alto saxophone), Gene Ramey (bass) and Arthur Taylor (drums).

Jan 21: Tenor saxophonist Sal Nistico is an unrecognized giant on his horn. Here is Sal backed up by a hip German trio playing mostly original compositions by pianist Joe Haider plus some standards. "Just For Fun" is a rare recording from Europe never issued on CD. Check out Sal tonight - hip stuff!

Jan 28: Trumpeter/composer Lee Morgan made scads of recordings in his short life but none more interesting than "The Procrastinator" featured tonight. Morgan with Wayne Shorter (tenor saxophone), Bobby Hutcherson (vibes), Herbie Hancock (piano)

and others in a great program of Morgan and shorter originals. Spacey, swinging and intense.

TUESDAY

VENGEANCE IS MINE (Punk) 12-2am

All the best the world of punk has to offer, in the wee hours of the morn.

PACIFIC PICKIN' (Roots) 6-8am
Bluegrass, old-time music, and its derivatives with Arthur and the lovely Andrea Berman.

RACHEL'S SONG (Talk) 8-9:30am

(Rebroadcast from previous Wednesday, 5-6:30pm) Currently airing Necessary Voices lecture series.

THIRD TIME'S THE CHARM (Rock) 9:30-11:30am

Open your ears and prepare for a shock! A harmless note may make you a fan! Hear the menacing scourage that is Rock and Roll! Deal with the most dangerous criminal!

borninsixtynine@hotmail.com

MORNING AFTER SHOW (Eclectic) 11:30am-1pm

GIVE 'EM THE BOOT (World) 1-2pm

Sample the various flavours of Italian folk music from north to south, traditional and modern.



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101.9
fm

Un programma bilingue che esplora il mondo della musica folk italiana.

ARTS EXPRESS (Talk)
2-2:30pm

REEL TO REAL (Talk) 2:30-3pm
Movie reviews and criticism.

CAREER FAST TRACK
(Talk) 3-3:30pm

FILL-IN

WENERS BARBEQUE (Sports)
4:30-6pm

Join the sports department for their coverage of the T-Birds.
FLEX YOUR HEAD (Hardcore)
6-8pm

Up the punx, down the emo!
Keepin' it real since 1989, yo.
Flavourhead.

SALARIO MINIMO (World)
8-10pm

Salario Minimo, the best rock in Spanish show in Canada.

CAUGHT IN THE RED (Rock)
10pm-12am

Trawling the trash heap of over 50 years' worth of rock n' roll debris. Dig it!

AURAL TENTACLES (Electronic)
12-6am

It could be punk, ethno, global, trance, spoken word, rock, the unusual and the weird, or it could be something different. Hosted by DJ Pierre.

WEDNESDAY

SUBURBAN JUNGLE (Electronic)
8-10am

PLANET LOVETRON
(Electronic) 10-11:30am
With host Robert Robot. One part classic electronics. One part plunderphonics/match.

Two parts new and experimental techno. One part progressive hip-hop. Mix and add informative banter and news for taste. Let stand. Serve, and enjoy.
planetlovetron@gmail.com

ANOIZE (Noise) 11:30am-1pm
Luke Meat irritates and educates through musical deconstruction.

Recommended for the strong.
DEMOCRACY NOW (Talk)
2-3pm

Independent news hosted by award-winning journalists Amy Goodman and Juan Gonzalez.

RUMBLETONE RADIO (Rock)
3-5pm

Primitive, fuzzed-out garage mayhem!
RACHEL'S SONG (Talk)
5-6:30pm

AND SOMETIMES WHY
(Pop/Electronic) 6:30-8pm
First Wednesday of every month.

Alternates with:
SAMSQUANCH'S HIDEAWAY
(Electronic) 6:30-8pm

FOLK OASIS (Roots) 8-10pm
Two hours of eclectic roots music. Don't own any Birkenstocks?

Allergic to patchouli? C'mon in! A kumbaya-free zone since 1997.

JUICEBOX (Talk) 10-11pm
Developing your relational and individual sexual health, expressing diversity, celebrating queerness, and encouraging pleasure

at all stages. Sexuality educators Julia and Alix will quench your search for responsible, progressive sexuality over your life span!
www.juiceboxradio.com
HANS KLOSS' MISERY HOUR
(Hans Kloss) 11pm-1am
This is pretty much the best thing on radio.

THURSDAY

END OF THE WORLD NEWS
(Electronic) 8-10am

DEMOCRACY NOW
(Talk) 10-11am

ALTERNATIVE RADIO
(Electronic) 11am-12pm

DUNCAN'S DONUTS
(Electronic) 12-1pm

Hosted by Duncan, sponsored by donuts.

WE ALL FALL DOWN
(Electronic) 1-2pm

Punk rock, indie pop, and whatever else I deem worthy. Hosted by a closet nerd.

INKSTUDS
(Talk) 2-3pm

CRIMES & TREASURES
(Hip Hop) 3-5pm

MY SCIENCE PROJECT (Talk)
5-6pm

Zoom a little zoom on the My Science Project rocket ship, piloted by your host, Julia, as we navigate eccentric, underexposed, always relevant and plainly cool scientific research, technology, and poetry (submissions welcome). mysienceprojectradio@yahoo.ca

Alternates with:
PEDAL REVOLUTION (Talk)
5-6pm

STEREOSCOPIC REDOUBT
(Rock) 6-7:30pm

Psychadelic, Garage, Freakbeat and Progressive music from 1965 to today; underground, above ground and homeground.

EXQUISITE CORPSE
(Experimental) 7:30-9pm

Experimental, radio-art, sound collage, field recordings, etc.

Recommended for the insane.
LIVE FROM THUNDERBIRD
RADIO HELL (Live Music)
9-11pm

Live From Thunderbird Radio Hell showcases local talent... LIVE! Honestly, don't even ask about the technical side of this.

LAUGH TRACKS (Talk)
11pm-12am

RAW RADIO (Hip Hop)
12-2am

FRIDAY

CUTE BAND ALERT! (Electronic)
8-10am

SKA-T'S SCENIC DRIVE (Ska)
10am-12pm

Email requests to:
dj_ska_@hotmail.com

THESE ARE THE BREAKS
(Hip Hop) 12-2pm

Top notch crate digger DJ Avi Shack mixes underground hip hop, old school classics, and original breaks.

RADIO ZERO (Electronic)

2-3:30pm

NARDWUAR THE HUMAN
SERVIETTE PRESENTS
(Nardwuar) 3:30-5pm

NEWS 101
(Talk) 5-5:30pm

W.I.N.G.S.
(Electronic) 5:30-6pm

THE CANADIAN WAY
(Electronic) 6-7:30pm

All types of Canadian independent music from all across our massive and talented country, with your host, Spike.

www.myspace.com/canadianway

AFRICAN RHYTHMS (World)
7:30-9pm

David 'Love' Jones brings you the best new and old jazz, soul, Latin, samba, bossa and African music from around the world.

www.africanrhythmsradio.com

SWEET 'N' HOT (Jazz)
9-10:30pm

Sweet dance music and hot jazz from the 1920s, 30s and 40s.

SHAKE A TAIL FEATHER
(Soul/R'n'B) 10:30pm-12am

The finest in classic soul and rhythm & blues from the late '50s to the early '70s, including lesser known artists, regional hits, lost soul gems and contemporary artists recording in that classic soul style.

I LIKE THE SCRIBBLES
(Electronic) 12-2am

Beats mixed with audio from old films and clips from the internet. 10% discount for callers who are certified insane. Hosted by Chris D.

SATURDAY

THE SATURDAY EDGE (Roots)
8am-12pm

Studio guests, new releases, British comedy sketches, folk music calendar, and ticket giveaways.

GENERATION
ANNIHILATION (Punk)
12-1pm

A fine mix of streetpunk and old school hardcore backed by band interviews, guest speakers, and social commentary.

www.streetpunkradio.com
crashnburnradio@yahoo.ca

POWERCHORD (Metal) 1-3pm

Vancouver's only true metal show; local demo tapes, imports, and other rarities. Gerald Rattlehead, Geoff the Metal Pimp and guests do the damage.

CODE BLUE (Roots) 3-5pm.

From backwoods delta low-down slide to urban harp honks, blues, and blues roots with your hosts Jim, Andy and Paul.

THE LEO RAMIREZ SHOW
(World) 5-6pm

The best of music, news, sports, and commentary from around the local and international Latin American communities.

NASHA VOLNA
(World) 6-7pm

SHADOW JUGGLERS 7-9PM
(Dance/Electronic)

Shadow jugglers works across musical genres including electronic and club-based music and welcomes you to broaden your musical knowledge with DJs MP

Socool, Soo & their guests. Travel through world sounds such as dub/reggae, hip hop, funk, dubstep/grime & jungle/drum and bass. Tune in and visit myspace/shadowjugglers.

SYNAPTIC SANDWICH
(Dance/Electronic/Electro)
9-11pm

BEATS FROM THE BASEMENT
(Hip Hop) 11pm-1am

PASSING BINARY (Electronica)
1-3am



WOMEN VOLUNTEERS

needed for our 24 Hour
Rape Crisis Line and Transition
House for battered women

For an interview, please call

604-872-8212

Vancouver Rape Relief & Women's Shelter
www.rapereliefselter.bc.ca



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LET EVERY NEW YEAR FIND YOU A BETTER SONG

ZULU STAFF TOP TENS OF 2007

In no particular order here's what rocked our year!

All regular priced titles **ON SALE 10% OFF** until December 31st 2007.

VICKI

SHARON JONES & THE DAP KINGS - 100 Days 100 Nights
LEVON HELM - Dirt Farmer
BETTY DAVIS - They Say I'm Different (reissue)
DAVE ALVIN - Live From Austin TX
THE SADIES - New Seasons
MAMU CHAD - La Radiofina
THE KING KHAN & BBQ SHOW - s/t
MOBY GRAPE - wow (reissue)
BETTE LAVETTE & DRIVE BY TRUCKERS - The Scene of the Crime
OST - I'm Not There



JOHNNY

NICK LOWE - At My Age
THE FIERY FURNACES - Widow City
ROBERT WYATT - Comicopera
M.I.A. - Kala
NEIL YOUNG - Live at Massey Hall
THE BOOK OF LISTS - s/t
YOKO ONO - Yes, I'm a Witch
HOT HOT HEAT - Happiness Ltd.
JAY Z - American Gangster
ELLIOTT SMITH - New Moon



MELANIE

TIMES NEW VIKING - Present the Paisley Reich
NO AGE - Weirdo Rippers
ELECTRELANE - No Shouts
PARTS & LABOR - Mappmaker
SPOON - Ga Ga Ga Ga Ga
WILCO - Sky Blue Sky
THE DETROIT COBRAS - Tied & Tied
JULIE DORON - I Wake Myself Up
BILL CALLAHAN - Wake on a Whaleheart
THE LONG BLONDES - Someone to Drive You Home



LAST MINUTE RELEASES FOR A NEW YEAR...

HEARTBREAK SCENE - The Szabo Songbook

CANNED HAMM - Sincerely Christmas CD

THE KING KHAN & BBQ SHOW - s/t CD/2LP

BONNIE 'PRINCE' BILLY - Ask Forgiveness CDEP/12"

RTX - RaTX CD/LP

SIX ORGANS OF ADMITTANCE - Shelter From the Ash CD/LP

WHITE MAGIC - Dark Stars 12"

MOBY GRAPE - Moby Grape '69 CD/LP

BRAD LANER - Neighbor Singing CD/LP

BRIAN WALSBY/THE MELVINS - Manchild 3/Making Love Demos 800K+CD

NEGATIVLAND - Our Favorite Things DVD+CD

ALOHA - Light Works CDEP

BRITISH SEA POWER - Krankenhaus? CDEP

NOFX - They've Actually Gotten Worst Live CD

MARK E.

LIARS - Liars
PJ HARVEY - White Chalk
CIRCLE - Katapult
BISON - Earthbound
BLACK LIPS - Good Bad Not Evil
PISSSED JEANS - Hope For Men
WOODEN SHIPS - s/t
THE BESHARD LAKES - Are the Dark Horse
NO AGE - Weirdo Rippers
RICK WHITE - Memoreaper



JOSH

PISSSED JEANS - Hope For Men
M.I.A. - Kala
THIS HEAT - Deceit (reissue)
PORTAL - Outre
PETER D'UJOH & JOHN - Writer's Block
SPOON - Ga Ga Ga Ga Ga
JUSTICE - †
PJ HARVEY - White Chalk
TIMES NEW VIKING - Presents The Paisley Reich
V/A - Broken Flag: A Retrospective 1982-1985 5LP



JILL

SERGE GAINSBOURG - Bonnie & Clyde (vinyl replica reissue)
CARIBOU - Andorra
GREAT LAKE SWIMMERS - Onglora
JULIE DORON - Wake Myself Up
THE FIERY FURNACES - Widow City
IRON AND WINE - The Shepherd's Dog
JENS LEKMAN - Nights Falls Over Kortedala
YOUNG MARBLE GIANTS - Colossal Youth (expanded reissue)
LAVENDER DIAMOND - Imagine Our Love
VAMPIRE WEEKEND - Mansard Roof 7-inch



MARK R.

FACTUMS - Alien Native
A SUNNY DAY IN GLASGOW - Scribble Mural Comic Journal
RACCOON-00-00 - Behold Secret Kingdom
MUTATORS - self titled 7inch
LAMPS - Lamps
THE Q - Howl On The Haunted Beat You Ride
ROBEDOOR - POCAMAUNTED - Hunted Gathering
PJ HARVEY - White Chalk
STARS OF THE LID - ...And Their Refinement Of the Decline
DALEK - Abandoned Language



ERIN

CIRCLE - Katapult
ANGELS OF LIGHT - We Are Him
MICHAEL YONKERS - Grimwood
BISON - s/t
PISSSED JEANS - Hope for Men
OUT OF FOCUS - Wake Up
OST - Valerie and Her Week of Wonders
ROBERT WYATT - Comicopera
OM - Pilgrimage
GHOST - In Stormy Nights



NICOLAS

SPOON - Ga Ga Ga Ga Ga
BILL CALLAHAN - Wake on a Whole Heart
FROG EYES - Tears of the Valedictorian
ANEMONES - Come Down Like a Cloud
IRON AND WINE - The Shepherd's Dog
THE NATIONAL - Boxer
ROBERT WYATT - Comicopera
THE BESHARD LAKES - Are the Dark Horse
THE CLIENTELE - God Save The Clientele
SUNSET RUBDOWN - Random Spirit Lover



DANIEL

FROG EYES - Tears Of The Valedictorian
PANDA BEAR - Person Pitch
BLUES CONTROL - Blues Control
SIR RICHARD BISHOP - Polyethistic Fragments
NO AGE - Weirdo Rippers
BILL CALLAHAN - Wake On A Whaleheart
STARS OF THE LID - ...And Their Refinement Of The Decline
ROBERT WYATT - Comicopera
WHITE RAINBOW - Prism Of Eternal Now
LABRADFORD - Prision LP



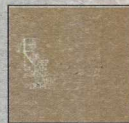
SAELAN

LEE PERRY & THE UPSETTERS - Apo-logy
V/A - Brazil 70 - After Tropicalia; new directions in Brazilian music in the 1970's
BILL CALLAHAN - Wake on a Whaleheart
DIRTY PROJECTORS - Rise Above
THE FIERY FURNACES - Widow City
M.I.A. - Kala
PANDA BEAR - Person Pitch
J DILLA - Ruff Draft
JENS LEKMAN - Nights Falls Over Kortedala
NO AGE - Weirdo Rippers



BRADY

AETHENOR - Deep in Ocean Sunk the Lamp of Light
BATTLES - Mirrored
SIR RICHARD BISHOP - Polyethistic Fragments
THE FIELD - From Here We Go Sublime
LCD SOUNDSYSTEM - Sound of Silver
LEE SCRATCH PERRY - Super Ape/Return of the Super Ape (Reissue)
PISSSED JEANS - Hope For Men
PORTAL - Outre
SPOON - Ga Ga Ga Ga Ga
JOHN WIESE - Soft Punk



ZULU'S EXTENDED HOLIDAY HOURS

Shop 'til you drop - we are open late.
Mon Dec 17th - Sun Dec 23rd OPEN TIL 9PM
Mon Dec 24th OPEN TIL 6PM
Tues Dec 25th CLOSED
Wed Dec 26th BOXING DAY BASH 9AM-6PM

ZULU ART NEWS

New Photography
by Kate Henderson
December 1 - 31st



Zulu Records

1972-1976 W 4th Ave
Vancouver, BC
tel 604.738.3232
www.zulurecords.com

STORE HOURS

Mon to Wed 10:30 - 7:00
Thurs and Fri 10:30 - 9:00
Sat 9:30 - 6:30
Sun 12:00 - 6:00